

Interdisciplinary Conference, Corfu, Greece | 20-22 May 2016

# TABOO - TRANSGRESSION - TRANSCENDENCE

in Art & Science

## ΤΑΜΠΟΥ - ΠΑΡΑΒΑΣΗ - ΥΠΕΡΒΑΣΗ

στην Τέχνη και την Επιστήμη

Editors: Dalila Honorato @ Andreas Giannakouloupolous



IONIAN UNIVERSITY  
DEPARTMENT OF AUDIO & VISUAL ARTS

IT  
2016

ανθρώπινο

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Ionian University | Department of Audio and Visual Arts

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*ανθρώπινο*  
[www.anthropino.gr](http://www.anthropino.gr)  
[journal@anthropino.gr](mailto:journal@anthropino.gr)

Editing  
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Pagination  
*anthropino*

Cover Image  
Ioanna Logaki  
Dimitris Politis

Publishing  
Ionian University  
Department of Audio and Visual Arts  
7 Tsirigoti Square  
49100 Corfu  
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<http://avarts.ionio.gr>

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Proceedings of Interdisciplinary Conference  
Ionian University | Department of Audio and Visual Arts

CORFU 2017



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# ΤΑΜΠΟΥ – ΠΑΡΑΒΑΣΗ – ΥΠΕΡΒΑΣΗ στην Τέχνη και την Επιστήμη

Πρακτικά Διεπιστημονικού Συνεδρίου  
Ιόνιο Πανεπιστήμιο | Τμήμα Τεχνών Ήχου και Εικόνας

ΚΕΡΚΥΡΑ 2017



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# Εισαγωγή

της Dalila Honorato

Το θέμα του συνεδρίου "Ταμπού - Παράβαση - Υπέρβαση στην Τέχνη και την Επιστήμη" ξεκίνησε ως επιθυμία να εξερευνήσουμε τρία διαφορετικά επίπεδα σύλληψης και αντίληψης της αισθητικής και της ηθικής στον τομέα της τέχνης και της επιστήμης. Κατά τη διάρκεια της περιόδου ωρίμανσής του, κατευθύνθηκε προς την εξερεύνηση της γραμμής όπου τέχνη και επιστήμη συναντιούνται και ταυτόχρονα να προσδιορίσει το όριο που τις χωρίζει. Οι τρεις λέξεις που αποτελούν τον τίτλο συγχωνεύουν τρεις ιδέες. Αρχικά το απαγορευμένο, μια σύμβαση τόσο βαθιά ριζωμένη που πολύ λίγοι δείχνουν διατεθειμένοι να σπάσουν. Δεύτερη έρχεται η περιφρόνηση, η πρόκληση στην ίδια τη σύμβαση είτε μέσα από την αντίσταση στην εκτέλεση μιας εντολής, είτε μέσα από μια άμεση πράξη κόντρα στο κατεστημένο. Τρίτη έρχεται η εξύψωση, η μετάβαση σε μια υπερβατική κατάσταση όπου ξεπερνάει τα αναμενόμενα ενδιάμεσα στάδια της γραμμικής σύλληψης, και είναι συνδεδεμένη εδώ με τα όρια της διερεύνησης της ακρότητας.

Σκοπός του συνεδρίου "Ταμπού - Παράβαση - Υπέρβαση στην Τέχνη και την Επιστήμη" ήταν η ανάπτυξη της θεματικής ενός διήμερου συμποσίου με τον τίτλο "Μεταμορφώσεις της Σωματικότητας: Τέχνη - Σώμα - Τεχνολογία" το οποίο οργανώθηκε το 2014 ώστε να εξερευνηθούν εναλλακτικά πρότυπα πέρα από τις ψηφιακές τέχνες. Με βάση αυτή την εμπειρία έγινε η όγδοη επιστημονική και καλλιτεχνική συνάντηση που οργανώθηκε από το Τμήμα Τεχνών Ήχου και Εικόνας του Ιονίου Πανεπιστημίου αλλά το πρώτο που χαρακτηρίστηκε επίσημα ως συνέδριο. Το συνέδριο προγραμματίστηκε αρχικά ως διήμερο γεγονός και επεκτάθηκε λόγω των διεθνών προτάσεων και των διαφορετικών προσεγγίσεων που συνεισέφεραν στο θέμα.

Το συνέδριο έλαβε χώρα στις 20-22 Μαΐου 2016 στο ιστορικό κτίριο της Ιονίου Ακαδημίας και στις εγκαταστάσεις των τμημάτων Ιστορίας & Αρχαιολογίας, Βιβλιοθηκονομίας και Μουσειολογίας. Τη διοργάνωση αυτή,

που έγινε στο πλαίσιο του 10<sup>ου</sup> Φεστιβάλ Οπτικοακουστικών Τεχνών, τίμησαν με την παρουσία τους τρεις προσωπικότητες της τέχνης και της επιστήμης ως προσκεκλημένοι ομιλητές: ο Stelarc, ο Roy Ascott και ο Μάνος Δανέζης. Μεγάλη πρόκληση και μοναδική εμπειρία αποτέλεσε η παράλληλη διοργάνωση τριών εκθέσεων στην Κέρκυρα, μέρος του συνεδρίου, με έργα τέχνης από τους συμμετέχοντες: Stelarc, Adam Zaretsky, Ian Haig, Scott Townsend, Irini Athanassakis, Laura Corcuera και Patricia Noronha.

Η διοργάνωση είχε την υποστήριξη δημοσίων και ιδιωτικών φορέων από την Ελλάδα, όπως η Περιφέρεια Ιονίων Νήσων, ο Δήμος Κέρκυρας, η Δημοτική Πινακοθήκη Κέρκυρας, η Ένωση Ξενοδόχων Κέρκυρας και ο Εμπορικός Σύλλογος Κέρκυρας, καθώς επίσης το Σπίτι της Κύπρου, το κυπριακό Ίδρυμα ΆΡΤος, το Κέντρο Φιλοσοφίας της Επιστήμης του Πανεπιστήμιο της Λισαβόνας, Πορτογαλία. Τίποτε από αυτά δεν θα ήταν εφικτό χωρίς την υποστήριξη και την πρωτοβουλία των εθελοντών φοιτητών από όλα τα τμήματα του Ιονίου Πανεπιστημίου, οι οποίοι συμμετείχαν στην υλοποίηση του σύνθετου αυτού σχεδίου, προσφέροντας τον χρόνο, την ενέργειά τους αλλά πάνω από όλα προσφέροντας σε όλες τις δράσεις τη θετικότητα τους. Μέσα από την προσωπική ενθάρρυνση κάθε συμμετέχοντα, το Ιόνιο Πανεπιστήμιο αποφάσισε να δεχτεί την πρόκληση της επανάληψης της διοργάνωσης του συνεδρίου με το ίδιο θέμα, έναν χρόνο μετά.

Με τη συμμετοχή εξήντα ομιλητών από 16 διαφορετικές χώρες, το πρόγραμμα του συνεδρίου οργανώθηκε σε είκοσι συνεδρίες. Τα πρακτικά του συνεδρίου "Ταμπού - Παράβαση - Υπέρβαση στην Τέχνη και την Επιστήμη" περιλαμβάνουν τα κείμενα 47 παρουσιάσεων που επιλέχτηκαν από τη διεθνή επιστημονική - καλλιτεχνική επιτροπή. Το βιβλίο ακολουθεί την αντίστοιχη σειρά του συνεδρίου. Τα κεφάλαια είναι: "Ορισμοί" με τα κείμενα των Joshua Halberstam, Elisa Decet και τον Ευριπίδη Ζαντίδη, "Δηλώσεις στις Υβριδικές Τέχνες" με τα κείμενα των Polona Tratnik, Adam Zaretsky και Ian Haig, "Ανάμεσα στην Αλήθεια και την Παράβαση: η μεταλλαγμένη φύση της επιστήμης" με τα κείμενα των Rob Kessler και Catarina Pombo Nabais,

"Απαγορευμένο" με τα κείμενα των Πέννυ Παπαγεωργοπούλου κ' Δημήτρη Χαρίτου, Λαΐδα Λιμνιάτη κ' Ανδρέα Γιαννακουλόπουλου και Irini Athanassaki, "Μετάλλαξη" με τα κείμενα των Μαρία Αθανασέκου, Ιωάννη Μαζαράκη και Αντιγόνης Αβραμούλη, "Φύλο" με τα κείμενα των Lema Malek Salem και Sofia Ropek Hewson, "Τέχνη και Βιολογία" με τα κείμενα των Patricia Noronha, Marie Mart Roijackers και Jessica Donato, "Νόημα" με τα κείμενα των Ilana Shiloh, Αικατερίνη Γουλέτη και Ανδρέα Γιαννακουλόπουλου κ' Λαΐδα Λιμνιάτη, "Πόθος" με τα κείμενα των Λέανδρος Κυριακόπουλος, Ines Lukin και Δέσποινα Πούλου, "Μολυσματικός" με τα κείμενα των Alanna Lynch και Jenifer Wightman, "Διαδίκτυο και Τέχνη" με τα κείμενα των Avi Rosen, Μαρίλυ Αργυροκαστρίτη και Βασίλη Μπούζα, "Κυριαρχία" με τα κείμενα των Anna Kedziora και Michael Dudeck, "Χωρίς Όρια" με τα κείμενα των Ειρήνη Μοσχόβου, Κωστούλα Καλούδη και Daniela Silvestrin, "Ταυτότητες" με τα κείμενα των Ευαγγελία Διαμαντοπούλου, Αλεξάνδρα Κατσινέλη, Άννα Αμπατζόγλου κ' Κατερίνα Παπακυριακοπούλου και Γεράσιμος Πολυμέρης, "Χώροι" με τα κείμενα των Φωτεινή Νευροκοπλή κ' Ροδή Τσιτουρίδου, Αντωνία Πλέρου και Sibila Petlevski, "Έκθεση" με τα κείμενα των Γιώργος Παπαϊωάννου κ' Σοφία Πάσχου και Σοφοκλής Κωτσόπουλος, και "Τέχνη και Εκπαίδευση" με τα κείμενα των Ελένη Μαργαρού, Άννα Ματσιώρη, Τριανταφυλλιά Σύβακα & Μαγδαληνή Τσιόνκη, Παρασκευή Γανάτσιου, Δανάη Ταχταρά, Κωνσταντίνος Τσιούτας και Βασίλης Ψαρράς.

Στο σύνολό του, το περιεχόμενο αυτής της ψηφιακής έκδοσης, αντανακλά τις θεματικές της αρχικής πρόσκλησης συμμετοχής. Στη συνέχεια της προσπάθειας να συνεισφέρουμε στο διεθνή διάλογο ανάμεσα στη θεωρητική και καλλιτεχνική προσέγγιση του θέματος και τη διάδοσή του στην ευρύτερη ελληνική κοινωνία παρουσιάζουμε την τρίτη έκδοση του Τμήματος Τεχνών Ήχου και Εικόνας του Ιονίου Πανεπιστημίου.

Τέλος, πέρα από τους ομιλητές και συντονιστές του συνεδρίου, οι επιμελητές της έκδοσης θα ήθελαν να εκφράσουν ένα μεγάλο ευχαριστώ σε

τέσσερεις ανθρώπους που χωρίς την εθελοντική τους στήριξη η υλοποίηση αυτού του βιβλίου θα ήταν ανέφικτη: η ιστορικός τέχνης Άννα Χατζηγιαννάκη, η γραφίστρια Ιωάννα Λογκάκη και η εξαιρετική ομάδα του περιοδικού *ανθρώπινο*, Δέσποινα Πούλου και Γιώτα Τεμπρίδου.

# Introduction

by Dalila Honorato

"Taboo-Transgression-Transcendence in Art & Science" started as a wish to explore three different levels of conception and perception of the aesthetics and ethics in the field of art & science. During its maturing process the project developed towards the exploration of the line where art and science meet and therefore also the border where they divide. The three "T" initials condensate three ideas. First the forbidden, a convention that is so deeply rooted that few seem to be willing to break it. Second the defiance, the challenge to the convention itself either through the resistance to execute an order or through the direct action against the status quo. Third, the sublimation, the transition to an alternative state that overcomes the expected intermediary stages in linear conceptualization, here connected with the expansion of limits.

The objective of "Taboo-Transgression-Transcendence in Art & Science" was to develop the thematic of the two-day symposium entitled "Metamorphoses of Corporeality: Art-Body-Technology" organized in 2014, to explore alternative patterns beyond digital arts. Based on this experience it became the eighth scientific and artistic meeting organized by the Department of Audio & Visual Arts of the Ionian University but the first which was formally characterized as conference. The conference, initially scheduled as a two-day event, was extended due to the amount of international proposals and the different approaches they offered to the subject.

The conference took place in May 20-22, 2016 in the historical building Ionian Academy and in the building of the Departments of History & Archives, Library Science and Museology. Integrated with the 10th Audiovisual Arts Festival, it had the privilege to count with the participation of three extraordinary personalities of the art & science fields as keynote speakers: Ste-

larc, Roy Ascott and Manos Danezis. At the same time it was also a great challenge and unique experience to comprise the parallel organization of three exhibitions in Corfu including artworks from its participants: Stelarc, Adam Zaretsky, Ian Haig, Scott Townsend, Irimi Athanassakis, Laura Corcuera and Patricia Noronha.

The organization counted with the support of public and private institutions from Greece, such as the Region of the Ionian Islands, the Municipality of Corfu, the Municipal Gallery of Corfu, the Corfu Hotel Association and the Corfu Business Association, as well as abroad, namely the Educational Section of the Embassy of the Republic of Cyprus in Athens "Spiti tis Kyprou", the ARTos Cultural and Research Foundation based in Cyprus and the Center for Philosophy of Sciences of the University of Lisbon, Portugal. None of this would be possible without their support as well as the leading role performed by the students volunteers from all departments of the Ionian University, who participated in the organization of this event in all its complexity, offering their time and energy and offering as a positive statement their own actions. Because of their personal incentive, the Ionian University decided to embrace the challenge of repeating the call under the triple T within art and science only one year after.

With the participation of sixty speakers from sixteen different countries, the programme of the conference was organized in twenty sessions. The book of proceedings "Taboo-Transgression-Transcendence in Art & Science" includes the text from 47 presentations chosen by the international scientific-artistic committee. The book follows the same order of the conference. The chapters are: "Definitions" with texts from Joshua Halberstam, Elisa Decet and Evripides Zantides, "Statements in Hybrid Arts" with texts from Polona Tratnik, Adam Zaretsky and Ian Haig, "Between Truth and Transgression: the shifting nature of the scientific image" with texts from Rob Kessler and Catarina Pombo Nabais, "Forbidden" with texts from Penny Papageorgopoulou & Dimitris Charitos, Laida Limniati & Andreas



Giannakouloupoulos and Irini Athanassaki, "Mutation" with texts from Maria Athanasekou, John Mazarakis and Antigoni Avramouli, "Gender" with texts from Lema Malek Salem and Sofia Ropek Hewson, "Art & Biology" with texts from Patricia Noronha, Marie Mart Roijackers and Jessica Donato, "Meaning" with texts from Ilana Shiloh, Katerina Gouleti and Andreas Giannakouloupoulos & Laida Limniati, "Desire" with texts from Leandros Kyriakopoulos, Ines Lukin and Despoina Poulou, "Contagious" with texts from Alanna Lynch and Jenifer Wightman, "Web & Art" with texts from Avi Rosen, Marily Argyrokastriti and Vasileios Bouzas, "Domination" with texts from Anna Kedziora and Michael Dudeck, "Borderless" with texts from Eirini Moschovou, Kostoula Kaloudi and Daniela Silvestrin, "Identities" with texts from Evaguelia Diamantopoulou, Alexandra Katsineli, Anna Ampatzoglou & Katerina Papakyriakopoulou and Gerasimos Polymeris, "Spaces" with texts from Foteini Nevrokopli & Rodi Tsitouridou, Antonia Plerou and Sibila Petlevski, "Display" with texts from Georgios Papaioannou & Sofia Paschou and Sofoklis Kotsopoulos and "Art & Education" with texts from Eleni Margarou, Anna Matsiori, Triantafyllia Syvaka & Magdalene Tsionki, Paraskevi Ganatsiou, Danai Tahtara, Konstantinos Tsioutas and Bill Psarras.

As a whole, the contents of this digital publication reflect the principles of the initial call for participation. Following the effort to support the international dialogue between the theoretical and artistic approach and its dissemination among the wider Greek society it is therefore here presented the third edition of the Department of Audio & Visual Arts of the Ionian University.

Finally, besides the speakers and chairs of the conference, the editors would like to address a special thanks to four people without whom volunteer support this book would not be possible: the art historian Anna Hatziyiannaki, the graphic designer Ioanna Logaki and the power team from the journal *anthropino*, Despoina Poulou and Giota Tempridou.



Joshua Halberstam

## Disappeared Histories: The Sacred and Profane Digital Object

**[Abstract]** Humans always and everywhere have imbued objects with “extra-physical” status based on the objects’ pedigree and use: some are deemed sacred, worthy antiques, collector items, sentimental mementoes, or possessing (in Walter Benjamin’s terms) the “aura” of an objet d’art, while other objects are judged as tainted, polluted or worthless replicas. These ontological attributions directed to origins are a central and pervasive factor in our determination of the transgressive and taboo. But this attachment to the “metaphysical weight” of objects will undergo significant challenges as we enter more advanced stages of technology. Future technologies will go much further than photography and film in untethering “artwork” from objects and events, and draw attention away from fixed entities as we focus instead on data-driven operations (editability, interactivity, distributive openness.) How will we transfer to this world of “digital objects” – replaceable, regenerative, reiterative, reproducible bits of cyberspace – our current responses to physical objects, along with our notions of “de-se-cration” of those objects? What, say, is the digital equivalent of a Duchamp urinal? Depictions of incest or cannibalism in virtual reality? Indeed, future non-spatial, non-physical art, less invested in the transgressive/taboo history of *things*, will necessitate (radically) new notions of the transgressive. Finally, we consider here whether we ought to view this development, generally, as a healthy diminution of a superstitious infusion of “magical” qualities to physical objects, or a significant threat to a needed, deep-seated perception of the past in the present.

John F. Kennedy liked to play golf. And you might like JFK. If so, how much would you pay for his golf clubs? In 1996, an anonymous buyer shelled out about  $\frac{3}{4}$  of a million dollars for them ...\$772, 500 to be exact. A 1995 handwritten five-page prison letter written by the rapper Tupac Shakur can be yours for a mere \$225,000, a press release signed by Albert Einstein goes for \$45,000 and a Saudi Prince paid \$10 million for the shoe thrown at George W. Bush. In 1821, the doctor who conducted the autopsy of Napoleon

purportedly cut off the French leader's penis. It's current owner lives in New Jersey and is willing to part with that precious, admittedly shriveled, remnant for \$100,000.

Now this market for collectibles might strike you as just the odd affections of odd human beings. But, in fact, infusing value to objects, positive and negative, is a pervasive feature of cultures always and everywhere, and something we all do regularly. The array of these "objects" is extremely broad, reaching from lowly trinkets to persons, rivers, mountains and beyond. What matters to us in each case are not the physical features of the item, but its individual history. Specificity is crucial: our interest is directed to the "real" thing – not its facsimile, no matter how similar to the original.

Such extra-physical or what we might call "metaphysical weight" is at work when we consecrate an object or location as holy, as sacred. So, too, when we deem an object or location as debased or tainted. So, too, when we anoint some object as an *object d'art*. And so, too, when we decree some artwork as taboo or transgressive.

In what follows, I want to outline some of the ways this abiding human attitude toward objects are manifested, in particular, with regard to our aesthetic judgments, with an aim to consider if – and how – these attributions will manifest in our forthcoming digital, "objectless" world. So consider for a moment our reaction to the controversial 1987 Andres Serrano photograph *Piss Christ* which depicted a small plastic crucifix submerged in a glass of the artist's urine. Would we react differently – how so and why so – if it were not a photograph but an actual crucifix submerged in piss? If the crucifix was submerged outside the museum as an act of protest without regard to artistic merit? If it wasn't the artist's urine or if it weren't urine at all but colored liquid? And if it was only a digitally created image that looked like a crucifix in urine?

As we can see, the object in question forces us to question what we mean by an object... and, consequently, what we mean by a transgressive object. I should note at the outset that deviant items discussed here subvert in a social context and are not purely artistic trespasses. Atonal music was considered a musical aberration, as was cubism or abstract expressionism in painting, modernist poetry in its realm and so on. But the art objects considered here present a complicated mixture of both aesthetic and cultural violation, anchored in the physical but pointing to the aesthetic<sup>1</sup>.

A shift from a material to a virtual world will entail a transition from our ingrained attachments to “things” to an attachment to pure experience. Perforce, novel forms of art and artistic transgression will follow in its wake. But before exploring why this transformation will reshape the notion of transgressive art, we need to step back for a moment and emphasize just how intensely we respond to the materiality of items in our surroundings.

To be sure, our attitude to physical articles is rarely determined solely by their physical constituency. While according to the philosophical perspective of essentialism, a view tracing back to Plato and Aristotle, specific entities have a set or a particular attributes that is necessary to their identity, a feature that makes it what it is, these essential characteristics need not be defined by their entities’ surface features. For example, for these ancient Greek thinkers, what makes humans, human, is not their bodily form but that they are rational beings. Nor should we want to analyze the world in these reductionist terms – alas, a tendency endemic to coarse scientism. To do so is to commit what the philosopher Mary Midgley calls the fallacy of

<sup>1</sup> This discussion focuses on pictorial arts and not literature, poetry, music, drama and other art forms where there is no singular “object” that can be pointed to as the singular instantiation of the art work, as is the case, say, with a painting. How those other art forms will play out in purely virtual contexts requires a separate exploration; one suspects each art domain requires its own respective analysis.

“nothing buttery”: explaining the Mona Lisa as “nothing but” a swath of pigments, a Beethoven sonata as “nothing but” sound waves of a certain pitch and timbre, altruism as “nothing but” a genetic strategy<sup>2</sup>.

Beyond these higher levels of descriptions, which we *derive* from the world, we also *imbue* objects with qualities based on our relationships to them. Such infusions can alter the essential nature of the object. In Catholic and Orthodox traditions, for example, a transubstantiation is believed to occur in the performance of the Eucharist, such that the substance of the bread is metamorphized into the body of Christ and the wine into the substance of his blood. (Note the hint of an aesthetic parallel in transubstantiating a ready-made into a work of art by placing it in a museum).

Such extra-physical endowments are hardly confined to religious rituals. They are rather routine, for our response to objects is informed by all sorts of interlaced, invisible essences in the objects’ histories<sup>3</sup>.

**The object’s age matters.** We might esteem an antique chair for its craftsmanship or because it is representative of an era we admire. But antiquity itself confers value. The thrill of holding an ancient Greek coin in one’s hand isn’t nearly approximated by holding a replica of that coin. What we cherish here is the connection to a distant past: *this* coin, *this* very coin, not something that looks like it, was around at the time of Sophocles and might even have been in his pocket. This appreciation of temporal distance is also paralleled in spatial distance. A genuine moon rock entices our imagination—*this* rock was once on the moon. A mere look-alike presents but a pale comparative excitement.

<sup>2</sup> *The Myths We Live By*. London: Routledge 2003.

<sup>3</sup> Paul Bloom catalogues the many ways we make such ascriptions to things and argues that this essentialist approach explains why we find pleasure in some objects and activities and disgust in others. *How Pleasure Works: The New Science of Why We like What We like*. New York: W. W. Norton 2010.

These items are consecrated for us. To throw away, or deface, the coin is to commit a desecration, an unacceptable transgression.

**Personal attachment matters.** We have sentimental attachments to particular items that mattered in our personal lives. Here, too, imitation will not suffice. We cherish our daughter's first shoes, our son's first teddy bear – *those* specific shoes, *that* specific teddy bear. A wedding ring is held dear by its owner to a degree another ring, however similar, is not. (Studies demonstrate how uneasy people become when even a picture of their wedding ring is ripped up.) These attachments begin early: children are loyal to their favored blanket, ragged though it be: a replacement will not provide the same succor.

**Previous use matters.** Though there might be no detectable change in the appearance of an object, its past use can confer upon it a special status: the pen used to sign a foundational document, the gun used to assassinate a beloved political leader, the dress worn by Elizabeth Taylor in a starring movie role. According to strict readings of traditional Islamic law (and so in other religions), objects and sites used in the performance of idolatry are deemed defiled and must be obliterated. In 2001, the Taliban declared the Buddhas of Bamiyan, the two 6th-century monumental statues carved into the side of a cliff in Afghanistan's Bamiyan Valley, to be idols and, consequently, destroyed the structures. Again, specificity is crucial. Offers to rebuild the monuments would only provide memorials of a kind lacking the original purpose that mattered most to both its worshipers and later destroyers.

**Parts and contact matters.** If an object is important to us, so too are its parts. Sanctified religious relics usually consist of the physical remains or personal effects of a saint or venerated holy person. A similar, albeit secular, veneration of a physical fragment is evidenced in the high prices paid for a vial of President Reagan's blood taken after the failed assassination attempt

on his life, for a lock of Justin Bieber's hair, as well as in the prideful exhibition of pieces of stone taken from what was once the Berlin Wall.

But even mere contact can confer such extra-ordinary qualities. Thus, millions travel to see the Shroud of Turin, the cloth believe to have wrapped Christ's body after his crucifixion. Similarly, we noted at the outset this the huge sums of money paid for JFK's golf clubs, as have been expended for Elvis Presley's guitar and thousands of other items once in contact with a celebrity. The immediacy of these contacts counts too: a sweater worn by George Clooney costs more if it wasn't washed than if it was.

These expensive purchases can't be understood as merely financial investments – for, one thing, that only moves the question to why the market places such worth on these items. Nor are they mere spurns to memory – a poster would do as well. Clearly, collectors are, indeed, often motivated by genuine interest in these particular objects because of their physical connection to persons they care about<sup>4</sup>.

We should emphasize, too, that contact can also pollute. Hitler's shirt is sullied because it was his, and most would be uncomfortable wearing it. Many are spooked by the prospect of sleeping in a room in which a murder was committed.

**Origin matters.** The final feature we'll mention here brings us closer to the realm of artistic judgment and the set of issues that emerge when considering object-less works of art.

<sup>4</sup> Marx and later Marxist thinkers have explicated the proclivity to fetishize objects in terms of broader economic factors. While such analysis points to important features of the marketplace, our attachments to objects for reasons of personal sentimentality and interests can't be so easily explained in such a purely economic perspective.



Again, the real thing is what counts for us. Bill Gates purchased the Da Vinci notebook Codex Leicester for \$30.8 million, though you can read digital copies of Da Vinci's notebooks on the British Museum website for free. Conversely, provenance can render objects and even information as proscribed: medical data obtained by torturing inmates in Auschwitz were deemed inadmissible by the international medical establishment even if its findings had scientific value. Illegally procured evidence is declared tainted and inadmissible in court proceedings.

With regard to artworks, an original Van Gogh is worth millions, but an excellent forgery is hardly worth anything at all. We'd be scandalized if it turned out, as conspiracy theorists have long professed, that the Mona Lisa on display at the Louvre is in fact a copy, the original secreted for safe-keeping. But why the outrage? After all, presumably, an indistinguishable forgery of a painting provides the same aesthetic experience as the original.

Every robust theory of art tries to address – as it must – the challenge posed by forgeries. For, clearly, provenance is dispositive<sup>5</sup>.

Perhaps the modern *locus classicus* for underscoring the traditionally pivotal importance of origin is Walter Benjamin's 1936 essay *The Work of Art in the Age of Mechanical Reproduction*. Original works of art, Benjamin proposes, possess what he calls an "aura," the transcendent power of cultic societies. Echoed in some of the categories we noted above such as origin, history, contact, and use, Benjamin writes: "the authenticity of a thing is the

<sup>5</sup> Not everyone agrees that originality is the key to an artwork's aura. Bruno Latour and Adam Lowe, for example, argue that successful artworks have a trajectory such that it is precisely because it is so often copied that a work achieves its elevated status. "[T]he quality, conservation, continuation, sustenance and appropriation of the original depends entirely on the distinction between good and bad reproduction." "The Migration of the Aura or How to Explore the Original Through its Facsimiles," in: T. Bartscherer & R. Coover (ed.), *Switching Codes: Thinking through Digital Technology in the Humanities and the Arts*. Chicago: University of Chicago 2011.

*essence* of all that is transmissible from its *beginning*, ranging from its substantive *duration* to its testimony to the *history* which it has experienced” (ital. mine). Photography (and film for related reasons) subverts this earlier instantiation of aura: “for the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual. To an ever greater degree the work of art reproduced becomes the work of art designed for reproducibility.”

Benjamin’s essay and his explication of aura presciently points to how technological development can alter our designation of artwork, but I’d suggest his much discussed insight was premature as only now is this transformation – and the implication for transgressive art – truly beginning to emerge.

Photographs are reproducible. True. But the one hanging on the museum wall acquires an aura not attained by its reproductions. And even reproductions of objects can attain the requisite aura if appropriately designated by the artist or art institution. The original urinal that Duchamp chose to display at the Society of Independent Artists in 1917 is lost, but decades later, Duchamp commissioned a number of replicas, one selling a few years ago for \$1.7 million. A work or performance might be transgressive in a social or political context but it only becomes *transgressive art* when it attains the aura of an artwork (however one proposes that some creative work obtains that status). Just anyone baptizing a urinal on the street as art doesn’t make it so. Serrano’s *Piss Christ* becomes transgressive art only when it was displayed as art.

There is, nevertheless, a more important sense in which photography does not, as Benjamin suggests, free the world of art from a dependence of reality. In fact, standard photography is even more dependent on reality than other pictorial arts.

There is much to say, and much has been said, about the nature of the

photograph, but there's certainly a straightforward understanding of a photograph as being transparent, as asking us to pass cognitively from the photographic image to what it is the image of, albeit as the photographer would have us view the pictured object. Paintings, on the other hand are opaque in that we are asked to dwell on the canvass itself. Jerrod Levinson argues that this divide is what distinguishes erotic art from pornography. A painting can certainly be sexually arousing in part – think of Courbet's *The Origin of the World* commissioned by the Ottoman diplomat Khalil Bey who wanted to add the painting to his collection of erotica which already included Ingres' *The Turkish Bath*. But these paintings are also, indeed primarily, about their visual surfaces. What is arousing in pornography is, generally speaking, imagining interacting sexually with the depicted person. Erotic paintings divert this transparency and keep attention focused on the work itself<sup>6</sup>. For this reason, I'd suggest that photographs of suggestive nudity and filmed sex are X-rated because they track to real bodies in sexually arousing postures while violence in films is not X-rated because the violence is faked; so-called snuff movies where actual violence transpires are, in fact, X-rated as well. Again, the connection here is to genuine, specific bodies: there's a larger market for even blurred naked picture of celebrities that clearer, more revealing pictures of random people.

Like erotic art, but not pornography and in this vein, works of art with deliberately disgusting content, and transgressive art in general, impertunes us not to allow our attention stray away entirely from the aesthetic

<sup>6</sup> The aesthetic perspective thereby constrains the sexual response. As J. Levinson observes, "Transparency of medium is all to the good of arousal, and is thus a virtual *sine qua non* of pornography. Opaqueness of medium is all to the good of art, but invariably weakens, and sometimes even wholly undermines, arousal"; "Erotic Art and Pornographic Pictures", *Philosophy and Literature* 29, 2005, 228-240.

component of the object or performance at hand<sup>7</sup>.

Nonetheless, transgressive art – until now at least – is integrally linked to concrete actuality. For if, as we’ve maintained, the sacred, the pure, the “aura” of an artwork is grounded in actual objects, it is precisely only such enshrined objects that can become transgressed, de-secrated, violated.

Our bodies are perhaps the most immediately “real” of all objects in our lives, and humans everywhere have considered their bodies as hallowed. Thus, in many religious traditions, mutilation of the body, even tattooing, is considered sinful. Cannibalism, when practiced, is nearly always only acceptable within a ritual framework. After death, bodies are buried or ceremonially burned, never discarded as mere pieces of flesh.

It is not surprising, therefore, that so much of transgressive art involves inverting the assumed inviolability of the body. Recent such provocations include Rick Gibson’s pair of earrings made of human fetuses, Chris Burden publicly having his arm shot, Vito Acconci masturbating under a gallery floor as his audience walked above him, Karen Finley coating herself with chocolate, Andrea Fraser taping herself having sex with a collector who paid \$20,000 for the privilege, Santiago Sierra tattooing prostitutes, and, of course, the even better known works of Robert Mapplethorpe, Cindy Sherman, and Marin Abramovic. The list is long.

This “corpus” (if I may) of this art is tethered to the materiality of the body. Indeed, as Martin Jay observes, “[s]ince this kind of work is rooted in human corporeality, it makes clear the fact that both the artist and the observer are embodied beings and not disembodied observers<sup>8</sup>.”

<sup>7</sup> Explaining how we actually manage to simultaneously maintain both our revulsion and aesthetic appreciation when viewing “disgusting artwork” brings together recent research in a variety of disciplines including cognitive psychology, anthropology as well as aesthetics.

<sup>8</sup> Furthermore, for M. Jay, the body would be a likely locus for transgression, as he considers the body “as a site of creaturely vulnerability, even abasement and decay, rather than ennobling beautification.” “Somaesthetics and Democracy: Dewey and Contemporary Body Art” *Journal of Aesthetic Education* 36, 2002.

As we transition to a more virtual world, the intermediate current technologies present an increased focus on experience and decreased need or desire for actual physical contact. One illustrative application that reflects this trend is the acutely named teledildonics, a means for remote sex, where tactile sensations are communicated over a data link between the participants. But, of course, not only does this technology still involve actual bodies, it retains the specificity criterion noted above: it matter who you think is on the other side: you'll not be happy if your partner turned out to be a machine or some repulsive sex predator.

A still further move toward non-physical presence is exemplified in the growing popularity of virtual cemeteries. An app is embedded on a physical grave which the visitor can scan to find information about the deceased. And at a still further remove from the physical, at virtual, "dis-interred," grave/websites promoted by Facebook and other companies, the deceased is digitalized memorialized through audio/visual clips to which recollections, eulogies, condolences are contributed, the site becoming a truly "eternal resting place." (Presumably, one supposes, the site might also be hacked and the "grave" defaced with nasty postings.) Such sites bring us closer to a body-less world, but even these sites are still about the physical, in this case, the mortal physical human body.

All this will change.

The ontology of digital artifacts is a fast developing subject of analysis, maturing *pari passu* with fast developing technological capabilities. Digital artifacts are understood here to include a growing spectrum of information nodes, including blogs, social networked files, Instagram accounts, twitter and the like, for starters, along with the experiences that occur in immersive multimedia, computer-simulated realities that mimic a user's physical environment in a way that allows the user to interact with it. Such virtual realities artificially create sensory experience, which can include sight, touch, hearing, and smell.

Digital objects differ fundamentally from physical objects in our presently experienced world. They are intrinsically reproducible and recombinatory, continuously open to modification and revision, decomposable, adaptable, traceable and interoperative. Absent is the stability and structure we find in material objects. Moreover, it follows that unlike the physical objects discussed earlier, digital objects lack the specificity, the singular identity we saw as an integral element of artistic aura that obtains in an artistic transgression.

To summarize the argument so far: We invest material objects with “metaphysical weight,” with meanings based on their provenance, use and history without regard to their physical component or future applications. We noted, furthermore, that transgressive art, art that challenges social taboos, retain the aura of the artwork, but, hitherto, are nonetheless reified in physical presentations, as exemplified in the insolences to the human body. The digital world, however, is not incorporated in materiality and therefore lacks a similar attendant concern with history and specificity. As such, virtually generated transgressive artwork or performance – that is, created art that is not mere depictions and representations of the actual material world – would have to be something substantially different from what now constitutes transgressed art.

What might this be? I don’t know. Indeed, I think it’s too early for anyone to know; we sometimes need to remind ourselves we are only at the earliest stages of this emerging digital revolution. But, I’d suggest, if the virtual world we envision is more than only a metaphor it will be a world where experience will reign supreme not things. And, accordingly, transgressive art will somehow have to develop as a transgressive experience independent of the material objects.

One, nevertheless, can’t resist asking the larger looming question. Is this transition to a virtual world, the jettisoning of attachment to things, a progressive development? After all, we can scorn those who spend millions for

a celebrity's sweatshirt, but isn't it simply superstitious to venerate or abhor any object because of its past use or history? Would it not be more sensible to divest ourselves of these retrospective attachments? For that matter, why not remove ourselves from attachments to things altogether, as perhaps possible in a virtual world?

The philosopher Robert Nozick raised this challenge in his influential argument against hedonism<sup>9</sup>. He proposed a thought experiment in which an "experience machine" feeds sensations into people's brains, so that when plugged into the machine you can experience anything you want, blissfully unaware that your experiences aren't real: you'll enjoy the experience of eating delicious meals, climbing mountains, falling in love, making love, though nothing of the kind is actually taking place. Mind you, though, accepting the offer, means spending the rest of your life floating in the tank with the electrodes implanted into your brain. When Nozick offered this thought experiment nearly a half century ago it seemed wildly unrealistic; the offer no longer seems so farfetched.

Nozick surmised that most people would reject the offer because it isn't just experiences we crave but an actual, real life. And, presumably, a real life includes our attachments to real things. But why maintain these connections? As we enter the digital world that question will become increasingly acute. Nonetheless, I suspect we'll still need, perhaps even more than before, a world where artists disturb our easy slumbers, real or virtual.

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Elisa Decet

## How Transgression and New Technologies Prevent Stagnation in Contemporary Art

**[Abstract]** Technology and art have long shared a connection. Technology has always offered artists the opportunity to explore new concepts and materials, broadening our understanding of the nature of a work of art. In contemporary society, ruled by new technology, this is truer than ever. Technology shapes the way we read and interpret concepts, thereby influencing the way artists perceive the world and present their works of art. It also informs the public's reception of the artwork itself.

Transgression and art also share a long history. The word transgression is usually meant in its general sense, which is traditionally defined as a violation of limits. As a consequence, transgression in art is generally identified as an act that breaks the rules of art. However, the meaning of the word transgression goes beyond merely breaking the rules. It also means to infringe, which is the act of investigating the politics that underpin a specific society, and questioning the ethical ground on which they stand. This adds complexity to the issue, which interests not only society as a whole, but also individual subjectivity.

Both technology and transgression, as we will see, work to redefine imposed social limits in order to broaden the understanding of specific concepts. Their intertwined roles prevent stagnation, including in the art world. The emergence of new technologies in the 1990s contributed to deepening their interrelatedness.

Although new technologies have informed all aspects of artistic development, for the purposes of this essay I will focus on how the relationship between new technologies and transgression has prevented stagnation in contemporary art. I will argue that new technologies broke down the boundaries between private and public and undermined the very concept of transgression, which, being context-related, is bound to time and space. This phenomenon, I will argue, inspired a renegotiation of the function of transgression in society and, as a consequence, influenced the way transgression is conceived in art.

In order to illustrate that, I will first outline the main ideas connected to the concept of transgression, considering some interesting points made by Chris Jenks and John Jervis<sup>1</sup>. The main characteristics identified in the definition of the term "transgression" will then be used to explain the relation between technology and transgression in art. I will then highlight how

<sup>1</sup> C. Jenks, *Transgression*. London: Routledge 2003; J. Jervis, *Transgressive the Modern, Exploration in the Western Experience of Otherness*. Oxford: Blackwell Publisher 1999.

the emergence of new technologies in the 1990s influenced the perception of the concept of transgression in western society. Drawing on Kirsten Mey's *Art and Obscenity*, I will outline how new technology can be interpreted in relation to the concept of transgression in contemporary art by explaining how their bond prevents stagnation.

**T**echnology has always had an important role in society, contributing to changing and shaping our lives and habits. To cite just a few examples, it has been widely used in the field of education, healthcare, transportation, agriculture, and business sales.

The emergence of new technologies in the 1990s, further influenced the way we live. The introduction of computers, the internet and mobile phones informed the way we communicate, and had an impact on all aspects of society, including art.

Technology and art have long shared a connection. Technology has always offered artists the opportunity to explore new concepts and materials, broadening our understanding of the nature of a work of art. In contemporary society, ruled by new technology, this is truer than ever. Technology shapes the way we read and interpret concepts, thereby influencing the way artists perceive the world and present their works of art. It also informs the public's reception of the artwork itself.

Transgression and art also share a long history. The word transgression is usually meant in its general sense, which is traditionally defined as a violation of limits. As a consequence, transgression in art is generally identified as an act that breaks the rules of art. However, the meaning of the word transgression goes beyond merely breaking the rules. It also means to infringe, which is the act of investigating the politics that underpin a specific society, and questioning the ethical ground on which they stand. This adds complexity to the issue, which interests not only society as a whole, but also individual subjectivity. This aspect of transgression has been largely investigated in relation to an artistic trend that emerged in the late 1980s, and

which grouped a range of different art practices under the general umbrella term *transgressive art*<sup>2</sup>. The term typically identifies contemporary art practices that shock, and challenge common sense and conventional moral beliefs. In short, transgression means to question the status of a work of art by embracing aestheticism, morality, ethics and style. In this way, concepts are re-evaluated and innovation is prompted.

Both technology and transgression, as we will see, work to redefine imposed social limits in order to broaden the understanding of specific concepts. Their intertwined roles prevent stagnation, including in the art world. The emergence of new technologies in the 1990s contributed to deepening their interrelatedness. The massive diffusion of the internet, digital cameras and mobile phones radically influenced the way we communicate and share information. According to Hans van Maanen art was also highly informed by the fact that:

electronic technology in general and digital developments in particular have changed the processes of production, distribution and reception of the arts and, as a consequence, strongly influenced the structures that condition these processes as well<sup>3</sup>.

Although new technologies have informed all aspects of artistic development, for the purposes of this essay I will focus on how the relationship between new technologies and transgression has prevented stagnation in contemporary art. I will argue that new technologies broke down the boundaries between private and public and undermined the very concept of transgression, which, being context-related, is bound to time and space. This phe-

<sup>2</sup> See for example: A. Julius, *Transgressions: The Offences of Art*, Chicago: University of Chicago Press 2002; K. Cashell, *Aftershock: The Ethics of Contemporary Transgressive Art*. London: I. B. Tauris 2009.

<sup>3</sup> H. van Maanen, *How To Study Art Worlds On The Societal Functioning Of Aesthetic Values* Amsterdam: Amsterdam University Press 2009.

nomenon, I will argue, inspired a renegotiation of the function of transgression in society and, as a consequence, influenced the way transgression is conceived in art.

In order to illustrate that, I will first outline the main ideas connected to the concept of transgression, considering some interesting points made by Chris Jenks and John Jervis<sup>4</sup>. The main characteristics identified in the definition of the term “transgression” will then be used to explain the relation between technology and transgression in art. I will then highlight how the emergence of new technologies in the 1990s influenced the perception of the concept of transgression in western society. Drawing on Kirsten Mey’s *Art and Obscenity*, I will outline how new technology can be interpreted in relation to the concept of transgression in contemporary art by explaining how their bond prevents stagnation<sup>5</sup>.

**Transgression.** One of the more useful contributions to the debate on the meaning of transgression is Chris Jenks’ book, *Transgression*. Two basic arguments highlighted by Jenks are worth exploring. First, transgression is a social fact and therefore context-dependent: “To transgress is to go beyond the bounds or limits set by a commandment or law or convention, it is to violate or infringe<sup>6</sup>.” As Jenks notes, the meaning of a transgressive act resides in the context of the act’s reception rather than in the intention of the actor. Moreover, in order to understand transgression, it is necessary to establish the boundaries that are to be transgressed, and this obviously involves understanding the wider society and its complexity. According to Jervis, transgression is a feature of modern society that emerged with its formation by the middle of the nineteenth century. According to the author, modern society emerged as a contrast to an unacceptable “other”, a process

<sup>4</sup> C. Jenks, *Transgression*. London: Routledge 2003; J. Jervis, *Transgressive the Modern: Exploration in the Western Experience of Otherness*. Oxford: Blackwell Publisher 1999.

<sup>5</sup> K. Mey, *Art and obscenity*. London: Tauris 2007.

<sup>6</sup> C. Jenks, *Transgression*, 2.

of exclusion, which necessarily determinates boundaries (which are the limits needed to identify one in contrast with an “other”). This process, according to Jervis, provided the seed for transgression to develop. In Jervis’ words:

The period to concentrate on is surely that from around the mid eighteenth century, when modern notions of selfhood had become widely established [...]. The folk culture of everyday life was transformed and disciplined, and new body-focused norms of behaviour and taboo evolved, since these provide the raw material out of which modern structures of self and other are constituted, along with the memories, fantasies and cultural forms that would constitute the key resources for transgression and would leave their legacy in debates on “popular culture” even in our own time<sup>7</sup>.

Transgression developed alongside the evolution of society. Therefore, in contemporary society, which is characterized by uncertainty and flux, it is problematic to know the “collective order” of things, meaning the periphery and the centre of society. This state of uncertainty, which according to Jenks is heightened by the post-modern era, has shifted the debate on social boundaries from the periphery to the centre. If peripheral ideas such as radical political thought or avant-garde movements could in the past have been identified as transgressive in that they are in opposition to the centre, now these limits are so blurred that they deny any comparison. As a consequence, the determination of what is transgressive is less clear and it opens up a degree of ambiguity that has never occurred before.

On defining the role of transgression in modern society, Jervis points out that it is not simply a matter of violating the limits, but also of investigating what those limits imply. Transgression is:

not simply a reversal, a mechanical inversion of an existing order it opposes. Transgression, unlike reversal and opposition,

<sup>7</sup> C. Jenks, *Transgression*, 7.

involves hybridization, the mixing of categories and questioning of the boundaries that separate categories. It is not in itself subversion; it is not an overt and deliberate challenge to the status quo. What it does do, though, is implicitly interrogate the law, pointing not just to the specific, and frequently arbitrary, mechanisms of power on which it rests – despite its universalizing pretensions – but also to its complicity, its involvements in what it prohibits<sup>8</sup>.

In contemporary western society, therefore, where limits seem impossible to find, the aim of transgression is not only to commit a violation, but also to investigate the limits that are being violated. The act of transgression also unveils the politics that link together transgression, limits and the mechanisms of power that are being called into question. This, I believe, means to enlarge the social function of transgression to a more theoretical level. An act of transgression is not only a subversive one that pushes the limits it questions, but also one that offers new perspectives on specific limits and on the social mechanisms that rule them. New technology has enriched the ways in which this investigation is possible. On this, I will return later.

A third important point that Jenks makes describes transgression in more personal terms. He reckons that “limits to behaviour are always personal responses to moral imperatives that stem from the inside<sup>9</sup>.” Jenks contends that:

Constraint is a constant experience in our action, it needs to be to render us social. Interestingly enough, however, the limits to our experience and the taboos that police them are never simply imposed from the outside; rather, limits to behaviour are always

<sup>8</sup>J. Jervis, *Transgressive the Modern*, 3.

<sup>9</sup>C. Jenks, *Transgression*, 7.

personal responses to moral imperatives that stem from the inside. This means that any limit on conduct carries with it an intense relationship with the desire to transgress that limit<sup>10</sup>.

I believe that transgression goes beyond the social sphere to encompass the personal one. Our identity as individuals comes from a process of exclusion that calls into question our personal limits. This issue though would need a further investigation, which is beyond the scope of this paper. What is important to highlight is that transgression is connected to society, but it is also relevant to the formation of our personal identity. The process that leads to the formation of an individual identity is determined by the exclusion of the Other and by the pushing of personal limits. Anthony Julius makes an important contribution to the definition of an individual social identity with what he calls *ethical imperatives*. These are mores and conventions that stem from feelings, instincts, symbolic violations, and fears that are not part of that sense of obligation we have towards “others”, and that are therefore not influenced by morality and legality. They are linked to the society from which they emerged, and can therefore change according to context and subject. Ethical imperatives become part of our inner subjectivity, which is defined by a process of exclusion. This process implies the questioning of our limits and therefore calls into question our ethical imperatives through the politics of transgression<sup>11</sup>.

To summarize, transgression is related to society and therefore context dependent. It is generally identified by an act that violates limits. Transgression, though, goes beyond mere subversion, and investigates the limits and the politics involved in the act itself. Moreover, it is not only related to society as a whole, but also to the personal sphere of the individual.

<sup>10</sup> C. Jenks, *Transgression*, 7.

<sup>11</sup> On ethical imperative see: A. Julius, *Transgressions*.

**Transgression, new technology and art.** Recently, the concept of transgression in art has been at the centre of a debate that has produced a large gamut of literature. So far, authors such as Anthony Julius, Kieran Cashell and Stephen Dubin, have focused on formal and ethical issues<sup>12</sup>. Transgression has been identified in works that violate the rules of art rules and of moral and religious concerns<sup>13</sup>. But until now there has been little interest in the relationship between technology and transgression. Moreover, the emergence of new technologies has been either ignored or confused with transgression<sup>14</sup>.

To better explain the issue I will start by defining and outlining the impact of technology on the art that breaks art's rules. I will then move on to the ethical dimension to consider the shift caused by new technology in the perception of transgression in art.

To infringe the rules of art is to break with the ways in which art production and display are codified. This rupture is a transgressive act in the way it forces one to re-consider the definition of art, renovating its concept. Through the subversion of existing boundaries, transgression establishes new limits.

For example, the revolution made by Impressionism was encouraged by diverse technological instruments. The collapsible easel and the introduction of premixed paint in lead tubes permitted an easier way to work *en plein*

<sup>12</sup> See for example: S. C. Dubin, *Arresting Images: Impolitic Art and Uncivil Actions*. New York: Routledge 1992.

<sup>13</sup> Julius categorization transgressive art into three types. An art that breaks established art rules; an art that breaks taboos and an art that challenges the rules of the State. The first is mainly direct toward the art itself, the second is an attack against the public beliefs and sentiments, while the latter is politically engaged "tied to the politics of the maker (artist)" (112). A work of transgressive art can entail all the three different types, although according to Julius the taboos-breaker art has a prominence role in the history of the aesthetic of transgression.

<sup>14</sup> T. Gournelos & D. J. Gunkel, *Transgression 2.0: Media, Culture, and the Politics of a Digital Age*. New York: The Continuum International Publishing Group 2011.



*air*. Improvement of the brush along with the development of the ferrule allowed artists to enlarge the effects of their brushstrokes. It became easier for artists to apply short, thick strokes to the canvas, which is a typical impressionist technique. The rupture with tradition was achieved thanks to the development of technology, which enabled artists to experiment and further develop their research on rendering natural light. This revolution drew not only on artistic techniques, but also on the subversion of the rules governing subjects, which were codified by the Academy of art. The technology used by the artists doesn't imply transgression nor is it proof of the transgressive feature of their works. It is rather the ways artist were informed by technology and the ways they used it that lead to transgressions against the imposed canon. From this point of view, technology, I argue, has constantly provided art with new tools to experiment, contributing to the renovation of the art landscape. The revolution though, is perpetuated by transgression that totally subverts existing conditions.

To clarify this point I will consider Marcel Duchamp's *Fountain* (1917). This work offers the opportunity to better explain the difference between innovation as achieved by technique, and revolution as achieved by transgression. *Fountain* is an act of transgression that totally broke with the traditional concept of art of the time, subverting past art practices and traditional theoretical approaches to art. As Peter Bürger and many others have since recognised, Duchamp's work was not merely about advancing the formal boundaries of art, but was also an inquiry into the institutional framework of art<sup>15</sup>. It opened up the art world to an experimentation that had never occurred before, not only in terms of materials used, but also in terms of concepts and definitions. Focusing on the specific category of transgressive art that breaks the rules of art, we can say that technology and its con-

<sup>15</sup> See P. Bürger, *Theory of the Avant-Garde*. Torino: Bollati Boringhieri 1990.

stant development has permitted us to explore the implications of Duchamp's transgressive act. In other words, although the radicalism of Duchamp may no longer be possible, technology has provided those tools with which we can investigate any implications of this act of transgression. Since then, up to recent times, technology has always been a sure and constant form of innovation in the art world. The introduction of consumer video technology into the field in the late 1960s – by artists such as Nam June Paik, Bruce Nauman, Andy Warhol, Vito Acconci and John Baldessari – can be an exemplification of that. Video became a cheap and handy tool to document performances, facilitating the circulation of art works and thereby favouring access to these works. Video art has introduced an aesthetic of moving images that has kept evolving in tandem with technological development. For example, the physical presence of video encourages the re-definition of audience space and of the gradual rise in public interactivity. The development of video along with technology improvements does not determine transgression but rather stretches the boundaries that Duchamp's *Fountain* redefined. The point here is not to subvert them but to investigate the manifold perspectives that the "original" transgression has released. Transgression that breaks art rules is not a fully formed experience, for technology still has the ability to explore the implication underpinned by it. Technology will keep evolving, influencing the making of art, and fostering innovative ways of transmitting and perceiving art works. Technology improvements, however, should not be considered revolutionary and confused with transgression.

An even more complex issue is transgression in art related to moral and religious concerns. Although this relationship is no different from the previous one, its connection with society and the ways transgression is perceived within it play an important role in defining it. In a similar fashion to the transgression that breaks art rules, art has employed technology to break ethical boundaries. Once again, we can recall the introduction of video in art

as exemplification of that. This was initially conceived as neutral territory able to explore the emerging counterculture as opposed to the mainstream. Artists, especially feminist artists, made widespread use of video, exploiting its potentiality, investigating issues on identity, gender, and minorities, and mirroring the social problems at stake in that period. Valie Export, Joan Jonas, Hanna Wilke Martha Rosler were among the first to adopt video in their art. Many feminist artists, in fact, consider video to be free from the male-dominated canon, and as with performance, they feel it is uncharted territory in which feminist artists can experiment. Video became an important instrument also because it allowed artists to record performances, which was a real act of transgression. Through the use of video, moral taboos on women were questioned and displayed publically. Ethical implications regarding transgression in art were then subjected to social transformations while the norms governing art rule violations were opened up to higher degrees of ambiguity. The link between transgression, technology and art in the field of ethical concerns became more and more complex as society developed. A turning point for understanding their relationship happened in the 1990s. The shift from imperial to global capitalism fostered the emergence of social conflicts (related to, among other things, the rights and representation of women and sexual and ethnic minorities, and post-colonial concerns). The process of culture commodification increased alongside this phenomenon, and the emergence of new technologies informed social identity even more than before<sup>16</sup>. In the 1990s Tim Berners-Lee first tested by

<sup>16</sup> A large literature analyses this phenomenon of culture commodification since the text of Guy Debord's *Society of the Spectacle* in 1967. The author famously referred to a society characterized by the replacement of real life with its representation. The spectacle has inverted the values of society, he argued, and the relationship between people, mediated by images, take place inside a fake perspective. In similar fashion Jean Baudrillard claimed that since the 1950s western societies have led to a state of hyper-realism, in which the very distinction between truth and falsity has lost its meaning. Society has relied so heavily on the representations of the real that it lost the ability to discriminate between what is real and what it is

its internet, at CERN<sup>17</sup>. Digital cameras became commercially available and the functionality of mobile phones was dramatically increased. New technologies also informed communications and had an impact on art and the ways artists produce, diffuse, promote, and sell their work. Kerstin Mey's book, *Art and Obscenity*, gives an interesting contribution to the debate<sup>18</sup>. The author investigates the concept of obscenity as related to contemporary art, taking into consideration the complex context in which it operates. The text is of interest here because Mey gives particular importance to new technology, which influences the perception of how messages are transmitted through art. She contends that as a consequence of new technologies, "the boundaries between the private and the public that lie at the bottom of bourgeois society have been increasingly blurred and eroded, and pose a challenge for existing moral codes and legislative frameworks<sup>19</sup>."

This means that society's complexity has increased to the point where legal and moral norms have become blurred, making transgression even more difficult to identify. Transgression is context-related, and necessarily determined by time and the space, but the advent of the internet has changed the very concept of that space and time. The same video can be watched in different parts of the world, by different audiences, and at different times. The message transmitted by video can, theoretically, be perceived and interpreted in manifold ways. A community does not have to individualize transgression anymore because the internet is not a place where communities can form a common identity. The perception of transgression in western society has therefore shifted to a more personal sphere. This also

not. The result is that we live in a simulacrum of the real images mediated by media and consumerism. For a general account on consumer culture as related to Postmodernism see: M. Featherstone, *Consumer Culture and Postmodernism*. London: Sage 1991.

<sup>17</sup> See: T. Berners-Lee, *Weaving the Web: The Past, Present and Future of the World Wide Web by its Inventor*. London: Orion Business Books 1999.

<sup>18</sup> K. Mey, *Art and Obscenity*. London: Tauris 2007.

<sup>19</sup> K. Mey, *Art and Obscenity*, 157.

implies a need to redefine the link between transgression, technology and art. Once again, Mey offers an interesting perspective on the problem. She highlights the role of art in the emergence of new technology and the complexity of contemporary society:

Art, as a vibrant, invigorating and broad arena of experimentation, play and projection, has a crucial function in scrutinising this interface, testing and redefining its parameters and, significantly, unveiling their cultural and political functions. [...] Galvanised by the immense mobility and fluidity of images across different cultural domains, art is informed by and converges with other forms of meaning making and pragmatic purposes. Determined by the actual context(s) in which the artwork is situated, the dynamic settings of its production, circulation and consumption, it is read and understood in different ways by different viewers at different times<sup>20</sup>.

Mey contends that new technologies have influenced art to make it more connected (often to the point of merging) to other forms of meaning. This interconnectivity does not diminish its power to investigate and redefine social issues, but aims to unveil the cultural and political functions on which it rests. It has broadened the ways in which art can analyse and even prompt this interconnectivity, for it can be “read and understood in different ways by different viewers at different times”. Transgression has been influenced by new technologies in a similar fashion. The impact of new technologies on the concept of transgression has changed the way transgression has been perceived by the public and the way artists can conduct their work. It is precisely the fluidity deriving from new technologies that has permitted this development. In a defined context, transgressive behaviour is an act that, in violating its norms, affirms its rules. At the same time, it can interrogate established limits to subvert norms and prevent stagnation. Once boundaries

<sup>20</sup> K. Mey, *Art and Obscenity*, 158.

are subverted, and order re-established, technology can provide artists with new tools to explore the possibilities inside that new context. New technologies re-negotiate the concept of transgression itself, which is no longer limited to a precise place and time (context). The same act can be interpreted in different ways, by diverse viewers and in different times. A work of art is no longer perceived universally, but individually.

This situation challenges the work of the researcher but also offers new perspectives to investigate. From one hand, technology provides a constant innovation of the ways a work of art is created, distributed and received.

This means that artists can use new media but also that new communication channels are available for artists and viewers. It also implies new business models for artists and a new experience for viewers. From the other hand, technology shifted the discourse of transgression to a more individual sphere, renegotiating concepts such as social limits, moral imperatives and the idea of identity as context-related. As a consequence, the artists confront with new concepts to explore throughout the many tools offered by technology. Moreover researchers constantly produces new theoretical tools in order to understand those opportunities. It is precisely in this way, that technology and transgression prevent stagnation in contemporary art.

Ευριπίδης Ζαντίδης

Βωμολοχίες και αθυροστομία στον λαϊκό  
λογοτεχνικό λόγο της Κύπρου:  
«Το πάλιωμαν» του Βασίλη Μιχαηλίδη ως  
εικαστική εγκατάσταση

**[Σύνοψη]** Ο λαϊκός λογοτεχνικός λόγος της Κύπρου συμπεριλαμβάνει συλλογές από «μυλλωμένα» τραγούδια/στιχουργήματα γραμμένα στην κυπριακή διάλεκτο, τα οποία πραγματεύονται θέματα ταμπού, κυρίως σεξουαλικού περιεχομένου. Χαρακτηρίζονται ως αθυρόστομα και υπαινικτικά, αφού είναι πλούσια σε άσεμνες προσφωνήσεις και αθυροστομίες που υποδηλώνουν, συχνά, ζητήματα εξουσίας και δύναμης ανάμεσα στα δύο φύλα. Δομημένα στην ιδιωματική κυπριακή κουλτούρα, τα στιχουργήματα αυτά προσεγγίζουν αλληγορικά τα ανθρώπινα γεννητικά όργανα, για να σατιρίσουν θέματα της καθημερινότητας ή να θίξουν τις ερωτικές αποδόσεις και τους κοινωνικούς ρόλους μεταξύ ανδρών και γυναικών.

Σκοπός της παρούσας μελέτης είναι να παρουσιάσει και να σχολιάσει την εικαστική απόδοση του ποιήματος του Βασίλη Μιχαηλίδη «Το πάλιωμαν του βύλλου με τον πούττον» (1916). Η εικαστική απόδοση του ποιήματος (Ε. Ζαντίδης, 2004) παρουσιάστηκε το 2004 στην γκαλερί Διάτοπος στη Λευκωσία, στα πλαίσια ομαδικής έκθεσης με θέμα “Gender Explorations”. Το ποίημα αφορά στην πάλη/διάλογο μεταξύ του ανδρικού μορίου (βύλλου) και του γυναικείου αιδοίου (πούττου): στην αρχή του ποιήματος κυριαρχεί έντονα ο ανδρισμός και η προσταγή για υποταγή του γυναικείου φύλου, ενώ στη συνέχεια το αιδόιο δεν διστάζει να εκφραστεί εξίσου αθυρόστομα με το ανδρικό μόριο και να αναδειχθεί κατά πολύ ανώτερό του, κερδίζοντας στο τέλος τη «μάχη». Ο Β. Μιχαηλίδης έντεχνα και μεθοδικά ανυψώνει το γυναικείο φύλο, προσδίδοντάς του συνδηλωτικά κυρίαρχο ρόλο στη σεξουαλικότητα. Παρουσιάζει τη γυναίκα ως ενεργή και συμβολικά συμμετοχή στην κοινωνία, παρά το γεγονός ότι, όταν γράφτηκε το συγκεκριμένο ποίημα, επικρατούσε το κατεστημένο της πατριαρχικής κοινωνίας.

Στην εικαστική απόδοση, δύο στρατιές από πλαστικούς στρατιώτες μάχονται, συνοδευόμενες από δύο «πολεμικές μηχανές». Η πρώτη είναι κατασκευασμένη από πλαστικά γουρούνια/στρατιώτες και έχει το σχήμα του ανδρικού μορίου, ενώ η δεύτερη από πλαστικές αγελάδες/στρατιώτες και έχει το σχήμα του γυναικείου αιδοίου. Η «μάχη» εξελίσσεται στο έδαφος, ενώ, για να ολοκληρωθεί το concept/σκεπτικό, γίνεται ταυτόχρονη προβολή τυπογραφικής απόδοσης του ποιήματος στην εγκατάσταση. Οι διακειμενικές αναφορές σε γλωσσικά μηνύματα, όπως, για παράδειγμα, «σοβινιστικό-γουρούνι» και «χαζή-αγελάδα», ανατρέπονται

μέσω της ανάγνωσης του κειμένου που προβάλλεται στα αντικείμενα.

Στην παρούσα μελέτη προτείνεται η παρουσία του θεωρητικού πλαισίου, καθώς και η εννοιολογική διαδικασία και ανάλυση της εικαστικής εγκατάστασης.

**[Λέξεις κλειδιά]** αθυροστομία, στιχουργήματα, ιδιωματικός λόγος, εικαστική απόδοση

Evripides Zantides

## Profanity and obscenity in the vernacular literary texts of Cyprus:

### Vasilis Michaelides' *To Palioman* (The struggle)/*πάλιωμαν* as a mixed media installation

**[Abstract]** The vernacular literary texts of Cyprus includes collections of “millomena/μυλλωμένα” songs, that is, verses written in the Cypriot dialect, dealing with issues of taboo around sexual content. They are characterised as obscene and allusive because they are rich in immodest forms of address and in a bawdiness that often puts forward issues of power and dynamics between genders. Constructed in the idiomatic Cypriot culture, these verses access the human genitals through allegory in order to parody everyday issues and challenge the sexual performances and social roles between women and men.

The purpose of this paper is to present and make commentary on the mixed media installation of the poem, “*To palioman tou villou me ton poutton*”/«*Το πάλιωμαν του βίλλου με τον πούττον*» (1916) by Vasilis Michaelides. This mixed media installation (E. Zantides, 2004) was part of a group exhibition titled, “*Gender Explorations*” at Diatopos gallery, Nicosia in 2004. The poem details a struggle/dialogue between the penis (*villos/βίλλος*) and the vagina (*pouttos/πούττον*): as the poem opens, the masculine dominates in its demand to subordinate the female gender, later on, though, the vagina doesn't falter from being expressive in an equally lewd way as the penis, finally reaching a more superior state and thus, winning the “struggle”. V. Michaelides, artfully and methodically elevates the female gender, bestowing it with a nuanced powerful role in sexuality. He depicts women as active and partaking



symbolically in society, even if the society in which the poem was written had already established its patriarchy.

In this mixed media installation, two armies of plastic toy soldiers are in battle, as they accompany two “war machines”. The first is made of plastic pigs and has the shape of a penis, while the second is from plastic cows and bears the form of the vulva. The “battle/struggle” unfolds on the floor and, at the same time, to complete the concept, there is a projection of the poem’s printed words on the installation. The intertextual references to other linguistic messages, like “chauvinist-pig” and “silly cow” are subverted through a reading of the text that is displayed on the art objects. In this paper, a theoretical framework and a conceptual process and analysis of the art installation is proposed.

**[Keywords]** obscenity, sexual verses, vernacular texts, mixed media installation

**Β**ωμολοχίες και αθυροστομία. Ακόμα και στη σύγχρονη κοινωνία του σήμερα, η αναφορά και μόνο σε βωμολοχίες και αθυροστομίες δεν γίνεται αποδεκτή με ευκολία. Η βωμολοχία είναι συνώνυμη με τη χρήση άσεμνων ή υβριστικών λέξεων ή φράσεων, ενώ η αθυροστομία σημαίνει έκφραση αγοραία, αισχρή, χυδαία, που για κάποιους μπορεί να είναι προσβλητική. Οι βωμολοχίες και οι αθυροστομίες εκφράζονταν διαχρονικά, συνήθως ιδιωτικά, αλλά και σε κάποιες περιπτώσεις δημόσια, αφού απευθύνονται σε άλλους αποδέκτες μέσω προφορικού ή γραπτού λόγου. Όπως αναφέρει και ο αμερικανός λαογράφος G. Legman στον πρόλογο του βιβλίου της Μαρίας Κουκουλέ *Νεοελληνική αθυροστομία*, παρά την απλώς χιουμοριστική και προφορική αντι-εξουσιαστική εξέγερση που εκφράζεται με αυτά τα ποιήματα, σε καμιά περίπτωση δεν θεωρούνται *καθωσπρέπει*, ούτε καν παραδεκτά, παρά μόνο στο πνεύμα ενός ανοικτόλογου χιούμορ – κι αυτό μόνο μεταξύ πολύ στενών φίλων.

Οι βωμολοχίες μαρτυρούνται από τα πανάρχαια χρόνια μέσα από μύθους, σύμβολα, τελετές και γραπτές μαρτυρίες. Σύμφωνα με τον Βερέττα<sup>1</sup>, έχουν καταγραφεί από την αρχαιότητα τα λεγόμενα βρωμόλογα – «κακά

<sup>1</sup> Μ. Βερέττας, *Τα βρωμόλογα των αρχαίων Ελλήνων: Αρχαίες χυδαιότητες, προστυχίες και βωμολοχίες*. Ρόδος: Εκδόσεις Βερέττα 2007.

λόγια» για ανέραστους και σεμνότυφους – που αποτελούσαν αναπόσπαστο μέρος του καθημερινού λεξιλογίου, ένα πολύτιμο μέσο εκτόνωσης από το άγχος της βιοπάλης και εν τέλει ένα κομμάτι της ζωής. Ακόμη ένα παράδειγμα αποτελεί η λατρεία της θεάς του Έρωτα, της Αφροδίτης, που εντοπίζεται στην Παλαίπαφο της Κύπρου. Μέρος των τελετών λατρείας της ήταν και η ιερή πορνεία, δηλαδή η προγαμιαία σαρκική επαφή γυναικών με ξένους μέσα στον ναό, αφού οι τελευταίοι έδιναν τον οβολό τους επικαλούμενοι το όνομα της θεάς<sup>2</sup>.

Η λατρεία του φαλλού και γενικά οι βωμολοχίες διαπέρασαν τον χρόνο και εκφράστηκαν στην καθημερινή ζωή των νεότερων Ελλήνων, κυρίως μέσα από έθιμα και λαϊκά δρώμενα, όπως τα καρναβάλια. Τα γαμοτράγουδα, για παράδειγμα, ήταν δημοτικά τραγούδια γεμάτα από άσεμνους στίχους, συνήθως σεξουαλικού περιεχομένου, αλλά όχι αποκλειστικά, τα οποία κατά το έθιμο τραγουδιούνταν κατά τις απόκριες. Η ιστορία τους ξεκινά από τα βάθη των αιώνων, ενώ το τολμηρό περιεχόμενό τους ενόχλησε πολιτικούς και θρησκευτικούς ηγέτες ανά τους αιώνες, τόσο για την εκφορά του απαγορευμένου θέματος της σεξουαλικότητας, όσο και για το αναρχικό τους πνεύμα και την αθυροστομία τους, που έβαζε ως στόχο, την εξουσία και τους κρατούντες. Ξεχωριστή θέση ανάμεσα στις αποκριάτικες τελετουργίες καταλαμβάνουν τα φαλλικά τραγούδια, τραγούδια γονιμικά, που εξορκίζουν το κακό και ζητούν να νικήσουν τον θάνατο. Το αξιοσημείωτο, ωστόσο, είναι ότι με την ελευθεροστομία γύρω από την ερωτική πράξη αμφισβητούν, γενικά, τον κοινωνικό «καθωσπρεπισμό» και την υποκρισία<sup>3</sup>.

<sup>2</sup> Λ. Παπαλεοντίου & Σ. Αρμοστής (έρευνα-επιμέλεια), *Μυλλωμένα και αμολόγητα της Κύπρου*. Λευκωσία: Εκδόσεις Ηλία Επιφανίου 2014.

<sup>3</sup> Μ. Μιχαήλ-Δέδε, *Το άσεμνο-ανίερο-υβριστικό στο ελληνικό δημοτικό τραγούδι*. Αθήνα: Φιλιππότη 1991.

Ο Γ. Βαρβούνης στον πρόλογο του βιβλίου των Παπαλεοντίου και Αρμωστή *Μυλλωμένα και αμολόγητα της Κύπρου* (12-13), αναφέρει πως «Τα ελευθερόστομα είδη του έντεχνου λαϊκού λόγου έδιναν στους ανθρώπους τη δυνατότητα να μιλήσουν για πράγματα, καταστάσεις και λειτουργίες που η τρέχουσα κοινωνική ηθική θεωρούσε απαγορευμένα...» και γι' αυτόν τον λόγο φαίνεται να «λέγονται κατά κανόνα σε συντροφιάς γυναικών και νέων, ακριβώς δηλαδή εκείνων που αποτελούσαν τους πιο ορατούς στόχους των ποικίλων ηθικών απαγορεύσεων και δεσμεύσεων της αγροτο-κτηνοτροφικής κοινωνίας». Σε γενικές γραμμές, οι βωμολοχίες και η αθυροστομία κατατάσσονται εξ ορισμού ως θεματικές ταμπού, εφόσον το περιεχόμενο τους εκφράζει «απαγορευμένη» θεματολογία, η οποία δεν είναι πολιτισμικά αποδεκτή με ευκολία.

Οι δυσκολίες, φυσικά, ήταν ακόμη περισσότερες σε περιπτώσεις γυναικών, γιατί πιθανότατα η γυναικεία αθυροστομία δεν ήταν (και ούτε και σήμερα είναι) συνηθισμένη. Ο Σάββας Παύλου αναφέρει στην προσωπική του ιστοσελίδα:

Κατά την περίοδο του 1955-59 στους γάμους γινόταν κάποτε και τούτο: Όταν έφευγε ο πολύς κόσμος και έμενε ο στενός κύκλος των οικογενειών που πάντρευαν τα παιδιά τους, κάποιοι ξεθάρρευαν και άρχιζαν κάποτε τα τραγούδια του αγώνα και, σπανίως, τα αθυρόστομα. [...] Τα αθυρόστομα και «ου φωνητά» τα μελέτησαν και τα μελετούν συνήθως οι άντρες, που καταγράφουν ήθη και συνήθειες του αντρικού πληθυσμού, τον οποίο γνωρίζουν καλύτερα και με τον οποίο συζητούν πιο εύκολα και έτσι εκδιπλώνονται καλύτερα οι μνήμες και τα διάφορα στοιχεία και αποτυπώνονται οι εκμυστηρεύσεις. Όμως, και για το θέμα αυτό, πρέπει να συνυπολογίσουμε και τη γυναικεία συνεισφορά. Οι μελετητές των αθυρόστομων, όπως είπαμε σχεδόν όλοι άντρες, δεν μπορούν να προσπελάσουν τον χώρο αυτόν της γυναικείας κατάθεσης. Κι όμως, στις γυναικείες παρέες, στα νυχτέρια των γυναικών για διάφορες δουλειές, στις συναναστροφές τους στις διάφορες αγροτοποικιμενικές ασχολίες, υπήρχε και

η έκφραση των γυναικείων αθυρόστομων<sup>4</sup>.

Η βωμολοχία, όμως, πέρασε και στον γραπτό λόγο και τη λογοτεχνία. Παραδείγματα υπάρχουν πλούσια από την εποχή του Αριστοφάνη μέχρι και τον κύπριο εθνικό ποιητή Βασίλη Μιχαηλίδη, σε έργο του οποίου βασίζεται η παρούσα καλλιτεχνική εγκατάσταση. Τα αθυρόστομα της Κύπρου καταπιάνονται με θέματα όπως η έκφραση του σεξουαλικού ενστίκτου και του οίστρου, η εξύμνηση του φαλλού, ο πόθος για συνεύρεση με το άλλο φύλο, η αιώνια πάλη ανάμεσα στο αντρικό και στο γυναικείο γεννητικό όργανο, χωρίς να λείπουν και τα ωμά σεξουαλικά πειράγματα και υπονοούμενα μεταξύ των αντρών<sup>5</sup>.

Η αιώνια πάλη μεταξύ των δύο οργάνων/φύλων αποτέλεσε και την έμπνευση για το ποίημα του Βασίλη Μιχαηλίδη «Το πάλιωμαν του βίλλου με τον πούττον», το οποίο παρουσιάζεται στην παρούσα μελέτη ως αφετηρία για την εικαστική εγκατάσταση.

Ο Βασίλης Μιχαηλίδης (1849-1917) έγραψε πολλά ποιήματα, εθνικά, λυρικά και σατιρικά, σε κυπριακή διάλεκτο αλλά και σε καθαρεύουσα, από τα οποία το γνωστότερο είναι το ποίημα «Η 9<sup>η</sup> Ιουλίου 1821». Μια ιδιαίτερη πτυχή του έργου του, όμως, είναι και τα «μυλλωμένα» στιχουργήματά του. Η λέξη «μυλλωμένα» είναι κυπριακή. Μύλλα στην κυπριακή διάλεκτο είναι το λίπος και μυλλωμένος, στην κυριολεξία, σημαίνει αρτύσιμος. Όμως, η λέξη έχει και μια μεταφορική σημασία, σημαίνει τα αθυρόστομα και τα πονηρά στιχουργήματα. Ο Μιχαηλίδης έγραψε αρκετά μυλλωμένα τραγούδια, κυρίως σε νεαρότερη ηλικία, τα οποία κυκλοφορούσαν χειρόγραφα ή προφορικά στις αντροπαρέες της Λεμεσού γύρω στο 1880. Το πιο γνωστό από αυτά είναι το τραγούδι «Αμολόητος». Αντίθετα, για το συγκεκριμένο ποίημα «Το πάλιωμαν του βίλλου με τον πούττον», στο οποίο βασίζεται η εικαστική

<sup>4</sup> Σ. Παύλου, «Επιστολή για τη γυναικεία αθυροστομία», 07/08/2013, <https://savvaspavlou.wordpress.com/> (πρόσβαση 02/04/2016).

<sup>5</sup> Λ. Παπαλεοντίου & Σ. Αρμοστής (έρευνα-επιμέλεια), *Μυλλωμένα και αμολόητα της Κύπρου*.

εγκατάσταση, δεν υπάρχουν ιδιαίτερες μαρτυρίες για την υποδοχή του. Θεωρείται ένα πολύ αθυρόστομο ποίημα, το οποίο φαίνεται να γράφτηκε, ή να αντιγράφηκε, στη Λεμεσό το 1916, κατά πάσα πιθανότητα, από τον Βασίλη Μιχαηλίδη. Στο συγκεκριμένο ποίημα, περιγράφεται μια μάχη μεταξύ του αντρικού μορίου και του γυναικείου αιδοίου, από την οποία ανακηρύσσεται νικητής το τελευταίο «γεγονός που υποδεικνύει τη σταδιακή παρακμή της σάρκας και την υποχώρηση της γενετήσιας ορμής»<sup>6</sup>.

**Η εικαστική απόδοση του ποιήματος.** Με αφορμή την Παγκόσμια Ημέρα της Γυναίκας, το Μεσογειακό Ινστιτούτο Μελετών Κοινωνικού Φύλου, σε συνεργασία με το British Council στην Κύπρο, οργάνωσε στη Λευκωσία Συνέδριο με θέμα “Gender in the Mediterranean: Emerging Discourses and Practices” από τις 5 μέχρι τις 7 Μαρτίου 2004. Στα πλαίσια του Συνεδρίου διεκπεραιώθηκε, παράλληλα, εικαστική έκθεση με θέμα “Gender Explorations”, την οποία επιμελήθηκε ο Αντώνης Δανός, στην γκαλερί Διάτοπος στη Λευκωσία, φιλοξενώντας 8 καλλιτέχνες από τις 5 μέχρι τις 11 Μαρτίου.

Το έργο που παρουσιάζεται στην παρούσα μελέτη έχει τίτλο «Το Πάλιωμαν/The Struggle» και, εκτός από το μυλλωμένο-ταμπού ποίημα, η κύρια σημειολογική και θεωρητική του πλαισίωση βασίζεται στην έννοια της Διακειμενικότητας τόσο σε εικονικό όσο και σε γλωσσικό επίπεδο. Ο όρος αυτός εισήχθη από την Julia Kristeva το 1967 και αφορά σε κείμενα (γλωσσικά ή μη γλωσσικά), τα οποία διαμορφώνονται με βάση αναφορές σε άλλα προϋπάρχοντα κείμενα. Ένα κλασικό διακειμενικό γλωσσικό παράδειγμα, το οποίο συναντάμε συχνά, είναι η φιλοσοφική διατύπωση του Ρενέ Ντεκάρτ «Σκέφτομαι, άρα υπάρχω» να μετατρέπεται σε «Έχω Facebook, άρα υπάρχω», «Ερευνώ, άρα υπάρχω» κ.λπ., ή ακόμα και «Ψωνίζω, άρα υπάρχω» στο γνωστό έργο *Untitled* (“I shop therefore I am”) της Barbara Kruger.

<sup>6</sup> Λ. Παπαλεοντίου & Σ. Αρμωστής (έρευνα-επιμέλεια), *Μυλλωμένα και αμολόγητα της Κύπρου*.

Αντίστοιχα και με παρόμοιο τρόπο, εντοπίζουμε στις εικαστικές τέχνες την έννοια του Art Appropriation, παρατηρώντας έργα να “οικειοποιούνται” ή να “σφετερίζονται” κυρίως γνωστούς πίνακες, στοχεύοντας στην παρωδία, την ειρωνεία ή τον σαρκασμό. Κλασικό έργο αποτελεί το δημιούργημα του Marcel Duchamp *L.H.O.O.Q.* το 1919, με το οποίο επαναπροσδιορίζεται η ερμηνεία της *Μόνα Λίζα*, όχι μόνο ως προϊόντος μαζικής τουριστικής κατανάλωσης, αλλά και ως γυναίκας που απεικονίζεται στην πραγματικότητα, σύμφωνα με τη σχεδιαστική επέμβαση του Duchamp, ο οποίος την σχεδίασε με μουστάκι και μούσι, ως άντρα.

Η Διακειμενικότητα σε εικονικά μηνύματα θα μπορούσε να χαρακτηριστεί και ως ένα είδος οπτικής μεταφοράς, όπου δύο σημεία συγχωνεύονται εντελώς ή κάποτε μερικώς, μέσω αντικατάστασης, για να δημιουργήσουν ένα νέο υβριδικό σημείο, το οποίο δανείζεται από τα σημαινόμενα των συστατικών του για να φτιάξει ένα νοθευμένο, καινούργιο δικό του. Η πλήρης αποκωδικοποίηση μιας διακειμενικής εφαρμογής έγκειται στη γνώση των πολιτισμικών σημαινομένων του σημείου που “πρωταγωνιστεί”, δηλαδή αν ο παραλήπτης δεν γνωρίζει τις νοηματοδοτήσεις της αρχικά διατυπωμένης μορφής (γλωσσικής ή εικονικής) του σημείου “πηγής” (π.χ. *Μόνα Λίζα*), τότε δεν γίνεται αντιληπτή η επιδιωκόμενη σημασία. Αυτό δεν είναι απαραίτητα αρνητικό, καθώς σε κάθε περίπτωση το νόημα δεν χάνεται, απλά γίνεται αντιληπτό χωρίς το γλωσσο-εικονικό παιχνίδι που ενσωματώνει. Στον ευρέως διαδεδομένο και αναγνωρίσιμο πίνακα αμερικάνικης τέχνης του 20<sup>ου</sup> αιώνα *American Gothic*, ο Grant Wood, απεικονίζοντας ένα ζευγάρι αγροτών μπροστά από ένα αγροτόσπιτο το 1930, δίνει την ευκαιρία για διακειμενικές αναφορές που συνδέονται με τον αμερικάνικο τρόπο ζωής και εμφανίζονται σφετερισμοί με θέματα όπως η θρησκεία, η διατροφή, η μουσική, η πολιτική του πολέμου, κ.ά. Αντίστοιχα, σε ένα άλλο παράδειγμα, το *Balloon Tank* του Hans Hemmert (2007) παρατηρούμε πως η βιαιότητα της καταστροφικής μηχανής ενός τανκ αναιρείται και γελοιοποιείται όταν «συγχωνεύεται» με πολύχρωμα μπαλόνια.



εικόνα [αριστερά]:  
*Το πάλιωμαν/  
The struggle.*

εικόνα [πάνω]:  
Λεπτομέρεια από την  
εικαστική  
εγκατάσταση.

Η διακειμενική πλαισίωση, με την οποία γίνεται εφικτός ο υπαινιγμός και η παραπομπή σε προϋπάρχουσες και οικείες εικόνες, ιδέες και ήχους μέσα από προηγούμενες πολιτισμικές εμπειρίες, είναι ένα αποτελεσματικό εργαλείο για να προκληθεί το ενδιαφέρον του θεατή ή του ακροατή<sup>7</sup>.

Η προσέγγιση αυτή είναι που κυριαρχεί και στην εγκατάσταση της παρούσας μελέτης, εφόσον μικρά πλαστικά παιχνίδια, όπως στρατιωτάκια – γουρούνια και αγελάδες –, συγκροτούνται για να δημιουργήσουν διακειμενικές αναφορές σε σχήματα και φόρμες που γίνονται αντιληπτές εξ αποστάσεως. Συγκεκριμένα, το σκεπτικό του έργου είναι βασισμένο στην οπτική-εικαστική αναπαράσταση της μάχης που περιγράφεται στο ποίημα του Βασίλη Μιχαηλίδη «Το πάλιωμαν του βίλλου με τον πούττον», δηλαδή ο τσακωμός μεταξύ του αντρικού μορίου και του γυναικείου αιδιού.

Στην προσπάθεια αυτή, δημιουργείται εικαστική εγκατάσταση από μικτά υλικά, όπου δύο αντίθετα σε χρώμα πλήθη από πλαστικά στρατιωτάκια

<sup>7</sup> E. Zantides, "Serial Thought on Everyday Graphic Symbols: The Construction of an Intertextual Visual Orchestra", in: K. Mastoridis (ed), *Proceedings 1st International Conference on Typography and Visual Communication*. Thessaloniki: University of Macedonia Press 2002, 417-421.



εικόνες [επάνω, αριστερά & δεξιά]:  
Λεπτομέρειες από την εικαστική  
εγκατάσταση με την προβολή κειμένου.

συνοδεύουν, ξεχωριστά, τα δύο γεννητικά όργανα, τα οποία είναι παραταγμένα το ένα απέναντι στο άλλο για τη διεξαγωγή μιας μάχης. Το γυναικείο όργανο είναι φτιαγμένο από πλαστικές αγελάδες, ενώ το ανδρικό από πλαστικά γουρούνια, με σκοπό τη διακειμενική αναφορά σε στερεότυπα που αφορούν στα δύο φύλα - της αγελάδας (χαζής, χοντρής) για τις γυναίκες και του γουρουνιού (βρώμικου, αγενή) για τους άνδρες.

Στη μάχη προβάλλονται, ταυτόχρονα, τυπογραφικές αποδόσεις φράσεων και λέξεων από το συγκεκριμένο ποίημα, με σκοπό τη συνύπαρξη γλωσσικών μηνυμάτων με τα διάφορα πλαστικά παιχνίδια στην εγκατάσταση. Με την προβολή αυτή, το προτεινόμενο έργο επιδιώκει να συνάδει με τη θεματική της έκθεσης «Εξερευνήσεις του φύλου», ως αλληγορία-παρωδία, όχι μόνο για τις σχέσεις εξουσίας που αρκετά συχνά επικρατούν ανάμεσα στα δύο φύλα, αλλά και για τους θεσμούς συμβίωσης, συμβιβασμού, ρόλων, δικαιωμάτων κ.λπ. Αν και η μάχη που διεξάγεται είναι στατική, η άτακτη ανάγνωση των λέξεων που προβάλλονται στα αντικείμενα, σε συνέργια με την τοποθέτηση και τον προσανατολισμό τους στο πάτωμα του χώρου, επιδιώκει να προσδώσει το αίσθημα της κίνησης των αντικειμένων στους επισκέπτες/θεατές.

Ο Chandler, σε σχέση με την έννοια της Διακειμενικότητας, αναφέρει πως συνδέεται πρωταρχικά με μεταστρουκτουραλιστές θεωρητικούς και



πως κάθε κείμενο επικοινωνιακού μέσου υπάρχει σε σχέση με άλλα<sup>8</sup>. Στη συγκεκριμένη περίπτωση, τα γεννητικά όργανα, ως κυρίαρχα σημεία αναφοράς στο έργο, υπάρχουν σε σχέση με άλλα μικρότερα πλαστικά παιχνίδια, παραπέμποντας σε υπαινιγμούς που σχετίζονται με στερεότυπα του φύλου. Για το ίδιο θέμα και περιγράφοντας τα σημειωτικά παιχνίδια της νεανικής κουλτούρας μέσω της Διακειμενικότητας, ο Ανδρουτσόπουλος (1997) αναφέρει πως «η υπαινικτική σχέση ενός συγκεκριμένου κειμένου με ένα συγκεκριμένο προ-κείμενο (pre-text) πηγάζει από μια πρόθεση και εμπεριέχει μια προσδοκία... παίρνοντας ως δεδομένο ότι [ο θεατής] είναι σε θέση να το κάνει, γιατί διαθέτει τις απαραίτητες [προϋπάρχουσες] γνώσεις»<sup>9</sup>. Στη συγκεκριμένη εγκατάσταση, οι προϋπάρχουσες γνώσεις που υπαινίσσονται διακειμενικά στο εικαστικό έργο, μέσω των αντικειμένων/μορφών που χρησιμοποιούνται, είναι και οι γλωσσικές αναφορές στις φράσεις «σωβινιστικό γουρούνι» (“chauvinist-pig”) και «χαζή αγελάδα» (“silly cow”).

**Κριτική του έργου.** Ο επιμελητής της έκθεσης Α. Δανός αναφέρει για τη συγκεκριμένη εικαστική εγκατάσταση:

Μία μάχη εκτυλίσσεται στην γκαλερί Διάτοπος. Δύο στρατιές από πλαστικά στρατιωτάκια επιτίθενται η μια στην άλλη, παραταγμένες γύρω από δύο τεράστιες πολεμικές μηχανές, φτιαγμένες από ζώα μινιατούρες. Η μία μηχανή έχει σχήμα πέους και είναι φτιαγμένη από πλαστικά γουρούνια και η άλλη αποτελείται από αγελάδες που σχηματίζουν ένα αιδοίο. Ο πόλεμος των φύλων μαίνεται, υπό το πρόσταγμα του Ευριπίδη Ζαντίδη. Τα συστατικά μέρη των γεννητικών οργάνων συμβάλλουν στην «ένταση» της δράσης. Πρόκειται για αντικείμενα που ενσωματώνονται στη δημιουργία μεγαλύτερων σχημάτων, τα οποία αναπαριστούν κάτι διαφορετικό από αυτό που είναι. Παρόλα αυτά,

<sup>8</sup> D. Chandler, D., *Semiotics: The Basics*. Oxon: Routledge 2006.

<sup>9</sup> Γ. Ανδρουτσόπουλος, «Διακειμενικότητα: Τα σημειωτικά παιχνίδια της νεανικής κουλτούρας», *Οξύ* 5, 1997, 30-33.

δεν χάνουν εντελώς την αυτονομία τους, ειδικά εφόσον περιέχουν γλωσσικές αναφορές που σχετίζονται με τη σκηνή που απεικονίζουν: οι λέξεις «αγελάδα» και «γουρούνι», εμπλουτισμένες με διάφορα επίθετα, λέγονται συχνά μεταξύ ανδρών και γυναικών με τη μορφή επιθετικής... στοργής! Ωστόσο, η γλωσσική πτυχή του συγκεκριμένου έργου, λειτουργεί σε ένα επιπλέον επίπεδο: Σε ολόκληρη την εγκατάσταση προβάλλονται λέξεις από το ποίημα το Πάλιωμαν (η πάλη 1916), γραμμένο στην υπέροχη ελληνοκυπριακή καθομιλουμένη, από τον «εθνικό» ποιητή της Κύπρου Βασίλη Μιχαηλίδη (1847-1917). Στο συγκεκριμένο ποίημα, το πέος προκαλεί το αιδοίο σε μάχη (την οποία και χάνει ενσυνειδήτα). Παρά την ασυνήθιστα προκλητική, τολμηρή γλώσσα που χρησιμοποιεί ο Μιχαηλίδης στους στίχους του, και τα αντίστοιχα σχήματα των γεννητικών οργάνων στο έργο του Ζαντίδη, η σεξουαλική σύγκρουση έχει μια αύρα παλιομοδίτικου ρομαντισμού και παρωδίας<sup>10</sup>.

Επιπρόσθετα, η Ομότιμη Καθηγήτρια Α.Σ.Κ.Τ. Αθήνας Νίκη Λοιζίδη (2016) γράφει για το εικαστικό έργο το «Βωμολοχίας Εγκώμιον» και αναφέρει:

Η γενετήσια «Μάχη των Φύλων», ήδη από την εποχή της βιβλικής μυθολογίας του προπατορικού αμαρτήματος, είχε ένα χαρακτηριστικό που την έκανε να διαφέρει σημαντικά από τις υπόλοιπες «μάχες» του ανθρώπινου είδους: ο κάθε αντίπαλος, επιθυμούσε, έστω και προσωρινά, να βρεθεί, ή μάλλον να απολαύσει, τη θέση του άλλου. Βέβαια, η αναμέτρηση υπήρξε πάντα θυμικά αμφιλεγόμενη, αφού πέρα από την προσπάθεια επιβολής και εξουσίας του ενός προς τον άλλο, υπέβασκε η αρχέγονη και ίσως ζηλόφθονη περιέργεια για τον βαθμό (μεγαλύτερης ή μικρότερης) σεξουαλικής ικανοποίησης του συντρόφου/αντιπάλου. Το μυστικό του αρχαίου Μάντη Τειρεσία – ο οποίος απέδιδε στη γυναικεία φύση αδιαμφισβήτητη υπεροχή στο πεδίο της ερωτικής ηδονής – ανέκαθεν στοίχιωνε τη φαντασία των

<sup>10</sup> Α. Δανός, *Gender Explorations*. Diatopos Centre of Contemporary Art. Nicosia: Mediterranean Institute of Gender Studies/ Intercollege 2004.

ανδρών, όπως επίσης τη στοίχειωνε και ο αρχέγονος τρόμος απέναντι στο σύνδρομο εκδίκησης της βαρβαρικής Μήδειας. Αλλά και από την άλλη πλευρά, η γυναίκα/αντίπαλος δεν έπαψε να φαντασιώνεται τον φαλλό, όπως θα έλεγε η Γαλλίδα συγγραφέας Σιμόν ντε Μμποβουάρ, ως σύμβολο γονιμότητας και επιθετικής ισχύος. Στα όνειρα κάθε γυναίκας επιχειρήθηκε, έστω για μια φορά, ο συμβολικός ευνουχισμός του άνδρα/αντιπάλου. Ωστόσο, θα ήταν λάθος να αποδώσουμε στις σχέσεις αυτές νομοτελειακό χαρακτήρα. Χωρίς αμφιβολία, οι κανόνες που πλαισιώνουν τη συμβίωση των φύλων έχουν βαθιά κοινωνικό/οικονομικό χαρακτήρα και εξαρτώνται σε μεγάλο βαθμό από την πολιτισμική ιδιαιτερότητα κάθε εποχής. Στις αγροτικές ή νομαδικές κοινωνίες υπήρξε διαφορετική, στις αστικές κοινωνίες του 19<sup>ου</sup> ή των πρώτων δεκαετιών του 20<sup>ου</sup> αιώνα διαφορετική και στη λεγόμενη μεταβιομηχανική εποχή πολλά πράγματα άρχισαν πλέον να αλλάζουν ριζικά. Όσο για τις μέρες μας, η πληθωρική έως και ακατάσχετη φιλολογία των Gender Studies μοιάζει να υποκαθιστά, τουλάχιστον προς το παρόν, την ταυτότητα και των φύλων και της υποτιθέμενης μάχης.

Υπάρχει, ωστόσο, μια «φαιδρή» πλευρά αυτών των σχέσεων, συνυφασμένη με τον λαϊκό πολιτισμό κάθε χώρας – και όχι μόνο – η οποία, από τους αρχαίους ήδη χρόνους (βλ. Διονυσιακά έθιμα), παρά τις παραδόσεις της χριστιανικής παιδείας και τις αστικές κοινωνικές συμβάσεις, λειτουργεί ως στοιχείο κοινωνικής εκτόνωσης και ηθικής αποφόρτισης. Πρόκειται για σεξουαλικές, κυρίως, βωμολοχίες που εκφράζονται με στίχους, τραγούδια, μασκαρέματα και χορούς με προεξάρχοντα, κυρίως, τον ρόλο των γυναικών, είτε γιατί από τα αρχαία χρόνια τα οργιακά ξεφαντώματα ήταν «δουλειά των δούλων και των θηλυκών», είτε γιατί η κοινά αποδεκτή φαιδρότητα επέτρεπε στις γυναίκες να επιδείξουν χωρίς συνέπειες την ερωτική υπεροχή τους. Γι' αυτήν ακριβώς την υπεροχή μιλούν και οι στίχοι του Κύπριου εθνικού ποιητή Βασίλη Μιχαηλίδη από το ποίημα του «Πάλλωμαν του βίλλου με τον πούττον», 1916.

*Τζαι δέκα βίλλους σαν εσέν μπορώ να τους νικήσω*

*Τον έναν πίσω του αλλουνού τζι έθθα το χαπαρίσω*

Το πάλλιωμαν του βίλλου και του πούττου, δηλαδή τον τσακωμό του ανδρικού μορίου με το αιδοίο, επέλεξε ο Ευριπίδης Ζαντίδης για να δημιουργήσει μια οπτικο/εικαστική εγκατάσταση παρωδιακού χαρακτήρα με ιδιαίτερο σημειολογικό ενδιαφέρον. Πνεύμα σκωπτικό και κοινωνικά ανατρεπτικό, ο Ζαντίδης απομυθοποιεί τη δραματική πλευρά της μάχης των φύλων, διαμορφώνοντας μια μικρο-εγκατάσταση από μικτά υλικά, η οποία παραπέμπει σε σύγχρονο παιδικό παιχνίδι. Δύο αντίθετες σε χρώμα ομάδες από πλαστικά στρατιωτάκια πλαισιώνουν, η κάθε μια ξεχωριστά, τα δυο φύλα που υποτίθεται ότι ετοιμάζονται για την αναμέτρηση. Τα ανδρικά γεννητικά όργανα συμβολίζονται από μικρά πλαστικά γουρουνάκια, ενώ τα γυναικεία όργανα από επίσης πλαστικές μαυρόασπρες μικρές αγελάδες. Και οι δυο αυτές συμβολικές ταυτίσεις παραπέμπουν σε αρνητικά κοινωνικά στερεότυπα όπως γυναίκα=αγελάδα, δηλαδή ανόητη, υπέρβαρη, άχαρη και άνδρας=γουρούνι, δηλαδή άξεστος, ακάθατος και αμοραλιστής. Μάλιστα σε χώρες όπως η Γαλλία, το επιφώνημα *“Oh! La Vache”* εκφράζει δυσφορία, απογοήτευση και οργή, ενώ σε γενικές γραμμές το βαρύ, αλλά συμπαθές τετράποδο χαίρει μάλλον γενικής θετικής αποδοχής, χάριν στα προϊόντα που προσφέρει στην τροφική αλυσίδα της ζωής του ανθρώπου.

Στην εγκατάσταση του Ζαντίδη προβάλλονται, ταυτόχρονα, λέξεις και φράσεις από το ποίημα του Βασίλη Μιχαηλίδη, με σκοπό τη συνύπαρξη των «χωρκάτικων βωμολοχιών» της κυπριακής διαλέκτου με τις εικόνες και τα σύμβολα ενός πλαστικοποιημένου καταναλωτισμού των πάντων, που διέπεται

από άκρως αγοραία στερεότυπα. Σε τελευταία ανάλυση, η εικόνα του εκατέρωθεν πλαστικοποιημένου κοπαδιού (είτε για αγελάδες πρόκειται είτε για ροζ γουρούνια) αναιρεί πάραυτα και την ιδέα του φύλου, αλλά και το γεγονός της μάχης. Με το έργο αυτό, ο Ευριπίδης Ζαντίδης καταθέτει τη δική του παρωδιακή άποψη για το θέμα της έκθεσης «Εξερευνήσεις του Φύλου».

**Επίλογος.** Τα αθυρόστομα και αισχρά γαμοτράγουδα ή «μυλλωμένα», στα οποία δεν υπάρχουν γλωσσικοί ή άλλοι θεσμοθετημένοι περιορισμοί, εύκολα μπορούν να χαρακτηριστούν ως κείμενα ταμπού εφόσον μέσα από αυτά εκφράζονται μηνύματα που, για λόγους ηθικής, θεωρούνται απαγορευμένα από την κοινωνία. Σύμφωνα με τους Παπαλεοντίου και Αρμοστή, «Το μυλλωμένο τραγούδι απελευθερώνει τον οίστρο, απογυμνώνει πλήρως το αντρικό [μόριο] και το γυναικείο αιδίο και αναπαριστά τη σεξουαλική πράξη, επιστρατεύοντας την αισχρολογία και τη διακωμώδηση»<sup>11</sup>. Θέματα ταμπού εμπίπτουν διαχρονικά κάτω από αυτή την κατηγορία κειμένων, ειδικά σε κλειστές κοινωνίες όπως η κυπριακή. Η εγκατάσταση με μικτά υλικά *The struggle/Το Πάλιωμαν*, που βασίστηκε στο “απαγορευμένο” λαϊκό ποίημα του Βασίλη Μιχαηλίδη, προτείνει μια καινούργια διάσταση στον “απαγορευμένο λόγο”, οπτικοποιώντας τα «ου φωνητά», τα οποία, εκτός από φωνή και γραπτό λόγο, αποκτούν ύλη, υφή και μεταδίδουν νοήματα μέσω του εικαστικού λόγου σε ένα ευρύτερο πλαίσιο επικοινωνίας, πέραν του λογοτεχνικού, και μεταφράζονται σε «ου οπτικά».

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<sup>11</sup> Λ. Παπαλεοντίου & Σ. Αρμοστής (έρευνα-επιμέλεια), *Μυλλωμένα και αμολόγητα της Κύπρου*.

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ΔΗΛΩΣΕΙΣ ΣΤΙΣ ΥΒΡΙΔΙΚΕΣ ΤΕΧΝΕΣ  
STATEMENTS IN HYBRID ART

Polona Tratnik

## At the Edge of Human

**[Abstract]** Biotechnology operates within the framework of the socially accepted methods, while art aims to preserve certain freedom in expression to address relevant social issues, also to reveal the oppressed and the tabooed topics of the society, often in order to enlighten certain ideologies at work or some hidden mechanisms and politics. There are body interventions that are accepted by the society, as for instance the cut in the body is allowed for medical purposes in order to save life or optimize the functionality of the human body. Body intervention for aesthetic purposes are also culturally accepted. Yet at the same time we often hit the limits of the power our own bodies. Thus cultivating one's body in an aquarium is more than just a controversial act (Polona Tratnik, 37°C, Hair in Vitro), while at the same time cultivating a plant or an animal in a home kept glass vitrine is culturally a wide spread practice. Furthermore, in this moment, addressing the survival tactics of human in extreme conditions is one of the central themes in the popular discourse (Ultimate Survival series and similar). We are almost facing the likely scenario of global food deficit. Yet, are we ready to accept such a survival plan to utilize human potential to produce molecules for nutrition purposes? Maja Smrekar proposed an "auto-survival" strategy with producing Maya's Yogurt, with which she challenges the issue of fostering life with exploiting natural resources. The objective to ensure the survival of human species is ironically or perhaps only radically proposed by two projects that plan hybridization of human species with other species. Špela Petrič and Robertina Šebjanič suggest to create a trans-species of the human and algae, humalgae, which would provide humans with better conditions of survival on Earth in circumstances that may be difficult to predict. However, despite the proposed genetic hybridization, man would still retain the human form, phenotype. Maja Smrekar plans to perform in vitro fertilization of her egg with dog sperm in order to make us aware of the fact that human species needs a stronger predator in order to survive extreme conditions.

**R**egenerative medicine requires living cells in order for it to work. The process involves cutting into the flesh and taking away a part of it in order to return the body part with an improvement. In other words, to optimize the body it first needs to be deconstructed.



It is difficult to reconcile oneself with a “disfigurement” of the body or with a destruction of its wholeness. This testifies to a certain sacredness surrounding the body in western culture, where its wholeness and completeness are the dominant ideological imperative. However, there are crucial differences in the cultural reception of the act itself depending on the objective linked to the act of inflicting the wound. Regenerative medicine proliferates life to save it, while aesthetic surgery intervenes to “make more beautiful”. Both body interventions are culturally accepted. Medical purpose to save life or optimize the functionality of the human body is particularly appreciated. Body intervention for aesthetic purposes are also culturally accepted, as long as the accepted beauty canons are taken into consideration. In such a manner in certain context of the popular culture the enlargement of the breasts and lips, liposuction of the adipose tissue and similar procedures have nearly become a requirement for the performing women.

On the contrary, following unconventional aesthetic standards and showing the transformation process is comprehended as controversial. The case of Orlan’s body modifications, with which she disobeys the accepted beauty norms with adding horns to her face and similar, clearly speaks about the dictate of the dominant discourse, which disallows multiplicity of aesthetic voices in contemporary Western culture.

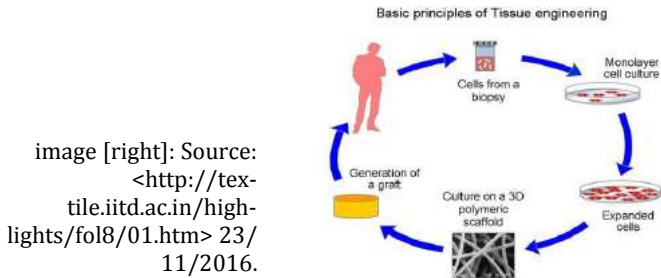




image [top]: Source:  
<<https://plasticsurgerybaa.info/archives/french-artist-orlan-plastic-surgery.html>>  
23/11/2016.



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<<http://www.cvltnation.com/tribal-scarification/>> 23/11/2016.

image [bottom]: Source:  
<<http://imgur.com/gallery/NF5Ah>> 23. 11. 2016.

Body modifications in general, however, are to be considered as a cultural matter and the stance to accept them or how to accept them depends on one's cultural position.

In various cultures different modifications, such as scarifications or body limitations, are a matter of traditional beautification. For instance, women from the Padaung tribe in Myanmar design their neck with wearing neckties.

One aspect of the trend to be found in the contemporary Western capitalist culture to make even more extreme body modifications than those to be found in the tribal cultures is competition in extremity of intervening in the body by painting it, scarring it, cutting it, adding to it and mutilating it.

Whereat extreme body interventions are to be found in art as well, they are usually not performed only or solely for the extremity of the act itself, but are to be read as well considered conceptual acts. Ive Tabar is an extreme body artist who, in the 1980s, decided to execute performances with intervening into his own body.

As Ive Tabar is professionally a first aid nurse, in his everyday life he is constantly confronted with injuries, medical body interventions and effects of violence on human bodies. He is so much used to medical practice that he can act with using it in order to enact or perform certain metaphors with putting his own body at stake. For instance, there is a popular saying that one would rather make a hole in his knee than do or accept something. In his 2002 performance *Europe II* Ive Tabar decided to make a hole in his knee in order to express his protest against Slovenia's entering the European Union or to say that he is not going to get "out" undamaged after entering the EU.

This was the second of the performances in trilogy responding to the political propaganda of political unambiguity. In the first one *Europe I* (1999) he injected enormous quantity of European blue liquid into his stomach and pumped it through a catheter into a vessel where there were yellow European stars floating.

In the third performance on political brain-washing, *Europe III* (2003), Tabar pulled off his nail and installed it on a chimera human-fish-human-finger. The performance was also entitled "For a nail" which is again a metaphor for "scarcely", as Slovenia scarcely entered the EU, for a nail.

In *Europe IV* (2007) Tabar addresses the entering and the existence of Slovenia in the European Union, concretely the level of political consciousness, which one dimensionally favors the system of values linked to the myths on progress, democracy, competitiveness and economic Darwinism. Beside economic privileges Tabar problematizes and interprets human to human relations, erosions of values and abuse of the positions of power of any kinds. Tabard drinks blue liquid before the performance and then pumps it out of his stomach with inserting the needle in his urinary bladder and pours it into 27 test tubes that stand for 27 member states in 2007. When the test tubes are full, the liquid finally pours into the aquarium with a golden fish, so that the water in it gets completely colored and the life in it gets blurred.



image [left]:  
Source:  
<<http://www.mladina.si/53127/ive-tabar/>> 23/11/2016.



image [left]:  
Ive Tabar, *Europe I*, Kapelica Gallery, 1999. Photo: Igor Andjelić, © Kapelica Gallery.



images [above] Ive Tabar, *Europe III*, Kapelica Gallery, 2003. Photos: Miha Fras, © Kapelica Gallery.



image [left]:  
Ive Tabar, *Europe IV*, Kapelica Gallery, 2007. Photo: Miha Fras, © Kapelica Gallery.



image [left]:  
Ive Tabar performing in the *In the Name of People* (director: Jure Novak, production: Maska, coproduction: Glej Theatre & Poza Institute), Glej Theatre, 2010. Photo: Urška Boljkovac, © Maska.

When performing his radical body art performances Ive Tabar's intention is not to cynically deconstruct taboos. His professional practice disturbs him pretty much so that he decided to bring it to light and to thematize the disturbing issues within the world of art. In a performance, which was part of the theater performance *In the Name of People* (Glej, 2010, Jure Novak), Tabar surgically removed a bullet from his belly and then inserted that bullet into a gun, which was lying on the table and repeated the gun standing in front of a terrified public. In his words, this gesture was a call against suicide as one of the most horrific ideas. During his 18-year triage practice he has become more and more convinced that life is a huge gift that simply needs to be lived, even if one has to predominantly suffer it.

Ive Tabar's performances as well show that one's own body and intimacy are not only individual properties, but are determined by social-political reality. He has had problems with his employer because of his performances which allegedly throw bed light on medical stuff and are also to be considered non-ethical because he is putting himself into danger, whereat he as a nurse shall be the one to save life and promote living, not causing pain and hurting one's body for "non-ethical", i.e. non-medical purposes. Tabar used to organize performances with help of his colleagues, while later on they were prohibited to assist him at his "artistic" doings. Some of his

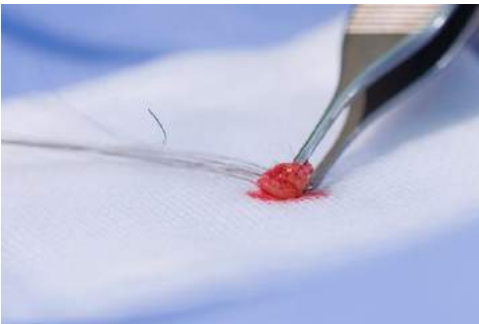


image [left]:  
Ive Tabar with Vasja Kokelj,  
*Invisible Touch*, Loža Gallery, 2010.  
© Ive Tabar.

performances are life-endangering, such as was the one performed after he met the girl of his life and touched his heart with one-meter-long catheter through a vein in his hand and risked fibrillation.

Tabar's performances have been censured within the world of art for several times for being allegedly life-threatening, while Tabar comments that the only thing that they truly threaten is people's false feeling of security. The performance *Invisible touch* performed together with Vasja Kokelj in which he warns about enormous problem of radioactive waste with using uranium ore was cancelled in the last moment at five festivals in 2010 (Linz, Belfast, London, Liverpool and Berlin).

It shall not be an artist's choice to expose himself to danger. One is not supposed to legally perform a cut into his body for "non-ethical" purposes, such as are considered the artistic purposes – such was a response of the

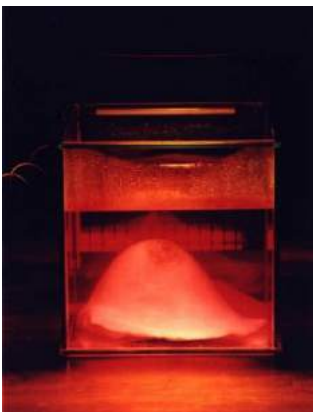


images [left]: Polona Tratnik with collaborators, *Hair in Vitro*, 2010. Photo: Damjan Švarc, © Horizonti.

Committee of the Republic of Slovenia for medical ethics, when I and my colleagues asked for an approval for a project *Hair in Vitro* (2010), for which we aimed to get a sample of tissue for in vitro cultivation in bio station.

Extreme body modifications express the will to power over one's own body, but we actually do not possess the actual power over our bodies. From this perspective, the objective to cultivate oneself in an aquarium in a manner rather similar to cultivating flowers or fishes at the night table (Polona Tratnik, *37°C, Hair in Vitro*) does not legitimate the act of intervention into a healthy body, that cut of flesh.

For the *Hair in Vitro* we finally got the permission to take the sample of the living tissue in order to cultivate it in a specialized tissue engineering laboratory with permission for human tissue cultivation, yet we did not get



images [left]: Polona Tratnik, *37°C*, Kapelica Gallery, 2000. Photo: Miha Fras, © Kapelica Gallery.



allowance to reveal the donor of the tissue, allegedly for protection of personal data, although the donor had no hindrances for getting publically revealed. Furthermore, the committee did not decide on allowing the cultivation of human tissue in gallery space, but did declare that medical research is a proper reason for this doing, while artistic practice is not.

Human species has taken in its hands the complete domination over the living world, whereat handling with the living human tissues is highly regulated and is not allowed on private initiatives. Thus cultivating one's body in an aquarium is more than just a controversial act (Polona Tratnik, *37°C, Hair in Vitro*), while at the same time cultivating a plant or an animal in a home kept glass vitrine is culturally a wide spread practice.

We actually do not have the power over the materiality of our bodies. More precisely. There are institutions that are authorized for treating human tissues according to certain procedures. When I hand over the treatment of myself to an authorized institution, I simultaneously authorize them to treat my taken tissue according to their procedures. This means if there were samples taken from my body, I am not allowed to take them with me out of that institution. When I was giving birth I wanted to preserve the placenta and the umbilical cord and to use them for research purposes in a bio bank which has the proper permission for handling with human tissue. However, the legal department of the maternity hospital prohibited recording of the procedure for artistic purposes and handing over the bio material to the bio bank. Instead, they advised me to give birth on the street on my own in order to get the power over my body that I required under the context of this public institution, which I pay for the purpose to ensure proper and save procedure of giving birth for me and my child.

My individual power over my body is limited with the institutional competences and the formalized procedures including the treatment of the bio matter, which the authorized institutions need to obey. This limitation becomes very factual considering the fact that a bio sample from my body can be gained almost only within this professional institutional framework. It is most probable that in the context of late capitalism an individual will avail herself of the professionalized services and properly equipped environment in order to avoid the exposition of herself and possibly also of the baby to the



image [right]:  
Polona Tratnik, *Re-Placenta*, 2013. Photo:  
Zoran Gorišek, ©  
Horizonti.

danger of death. In such a manner the society does not even need to prohibit the treatment of human samples on the basis of private initiatives, because the system autonomously functions in such a manner that the authorized institutions get the power over the bodies when the individuals spontaneously subject themselves to the specialized services and therefore transmit the power over their bodies and lives to the professionalized institutions and thus decline my power over my own body and life.

In this regards, consider about the question, who or what is the placenta that I gave birth to and I want to cultivate at my night table instead of a fish. Who has the right to get the power over it or when and on what grounds could my power, which I possess when placenta is still a constituent part of my body as an expecting mother, pass over to another subject?

The placenta is an interesting medium because it is actually an interface between the mother and the baby. It is not the mother, although it is produced by her. To a great degree, a child is a product of mother, yet a child is considered an individual after the birth. Before, however, a child is considered only as a potential, thus the concept of the expectant mother does not comprise a women and a child, the two units, but only one. She is a social individual, yet one with a special status, because she possesses a surplus value. This social subject promises division of social units, which means social proliferation. The placenta, in this story, is a supporting medium designed in particular for

the potential that subsists in the expecting mother and that is to develop to a certain degree, i.e. to attain the ability to come to the dry world and become a true social subject. For this reason, placenta is a purposeful interface between the mother and the child, whereat the two are so tightly connected through placenta and the umbilical cord that they are actually to be considered as one entity, but consistent with double genetic identity. As the child is not yet to be considered as a social individual during the existence and evolution of this composition, placenta actually enables living conditions for a cultivating complex of living tissues that are in the process of becoming an individual. Placenta, after its purpose is fulfilled, i.e. after its mission is accomplished, is then brought forth to the external world. In that very moment it becomes only a waste. It is not part of any body anymore and is thus neither the mother nor the child. Still, there are living cells contained it in. Does it belong to the mother or to the child or perhaps to the hospital or to society and in its name maybe to a research institute for common interests? Although it becomes waste in the context of this process of division of one entity into two entities, which is actually the process of social multiplication, its quality in the sense of its nutritive potential as well as in the sense of its cellular capacity for tissue regeneration, is in that moment still very high. Recently both, placenta and umbilical cord have been recognized as an interesting material for tissue engineering and further regeneration procedures, in particular because of the quantity and quality of the stem cells that are to be found there.

Last but not least, stem cells, as it has been recently acknowledged, are those biological elements that promise to overcome the issue of biological rejection. In that sense, stem cells open better possibilities for biological hybridisation.

Tissue engineering as the supporting technology for regenerative medicine has been develop with an objective to overcome the problems that occurred in organ transplantations. Regenerative medicine is directly linked to the social objective to prolong life of an individual or to improve the quality of life of an individual. Therefore, regenerative medicine is a political strategy for biopower as the power over life, including the biopolitics as the politics

over the population<sup>1</sup>. Regenerative medicine serves the goal to improve survival abilities of human, survival in the sense of surviving the live-endangering illnesses and traumas. Regenerative could thus be comprehended as a science-technology, which is part of a human survival strategy.

Survival has become one of the central issues in the Western discourse. Addressing the survival tactics of human in extreme conditions is one of the central themes in the popular discourse (*Ultimate Survival* series and similar).

Artists have found interest in thematising the issue of surviving extreme environmental conditions with proposing synthetization of human with other species. Robertina Šebjanič and Špela Petrič (*Towards the Human Spore: Reminiscing Algae*, 2012) believe that human species has to look for solutions to improve its form of existence in order to be able to survive as a species. Their suggestion is a subversive creation of a trans-species of the human and algae, *humalgae*, which would provide humans with better conditions of survival on Earth in circumstances that may be difficult to predict. However, despite the proposed genetic hybridization, human would still retain the human form, phenotype. The artists propose a reproductive cycle in which a cyst would preserve a semi-dormant state that could be reactivated in a complex life cycle.

Maja Smrekar plans to produce an embryo with in vitro fertilization of her egg with dog sperm. The embryo would be frozen and ready for further evolution when possible and needed. Maja Smrekar is making us aware of the fact that human species needs a stronger predator in order to survive extreme conditions.

Biotechnology operates within the framework of socially accepted methods. It is a mechanism in service of biopower as the power over life that aims to foster life. Art, on the contrary, aims to preserve certain freedom in its performing and interventions into life and human body, in order to address the relevant social issues or to reveal the oppressed and the tabooed topics of the society, often in order to enlighten certain ideologies or some hidden mechanisms and politics at work.

<sup>1</sup> See the chapter: "Regenerative Body: Biopower with Biotechnology", in: P. Tratnik, *Conquest of Body: Biopower with Biotechnology*. Springer Verlag, forthcoming.

Adam Zaretsky

## CentiSperm

# Methods of Transgenesis: Shoot, Shock, Inject Experiments in Biolistics, Electroporation and Microinjection

### [Abstract]

<1>centiSperm

<2>Adam Zaretsky

<3>Goals: To electroporate whole genomic DNA from a centipede into the center of human sperm.

Materials and Methods:

A – Mix sperm and DNA in the electroporation vial (cuvette), 10 microliters of centipede DNA to 50 microliters of desalinated sperm

B – Put cuvette inside of the Eppendorf Electroporator 2510

C – Set voltage

D – Press button twice to fire machine. Wait for beep

E – Apply refresh media (10% açai-blueberry-pomegranate flavored (Glaceau) XXX vitamin-water® filtered with a 3 micron Gelman Filter)

<4>Discussion: The centiSperm is a new media for the production of New Media Art. centiSperm is posthuman artificial insemination product. Sans local volunteers to carry a non-conceptual, time-based, new media sculpture to term, the centiSperm was applied as a glaze. I glazed one of Celia Olsen's famous homemade donuts with centiSperm twice daily for five days. I also used centiSperm glaze a ceramic sculpture of Uranus' Castrated Penis. Queer transgenic human rights are presaged by the story of 'Εκατόγχειρες, Hekatonkheires also called the Centimanans or the Hundred-handers. I dub Centimanans the patron titan of aberrant transgenic humans. Thank you Kronos son of Gaia for castrating your father Uranus. Uranus was not able to love his differently embodied body-art-babykins.

<5>The Djerassi residency had a nice collaborative arc. Matteo Farinella made some fabulous underground comic inspired illustrations of the process. David Bowen, with Asa Calow Relative Capacitance Advisor, developed the Jizalizer 3010. The centiSperm electrophysiology signal was translated into an XYZ/time data plot and the data set coordinates were uploaded to a drone which flew autonomously based on the DNA instructions leaving an LED trail of four-dimensional semidata in the sky (below, left). Maya Spasova observed the centiSperm project and then took to drawing or channeling the lives of the centiSperm. Some are intertwined with each other. Some have wings. Some are forming into embryos. Some are flying in the sky.

<6>Thanks for support from Bulldog Bio's Bridge Electroporation Cuvettes, Marist College Summer Research Grant, and The John P. and Susan D. Diekman Fellowship.

**1. CENTIPEDE: I WENT DOWN TO THE HARRINGTON CREEK.** I brought a Straus Family Creamery recycled organic yogurt container as I was looking for centipedes. The idea was to isolate the DNA from a wild local centipede and introduce it into my sperm in an electroporator (an electroporator is a machine with a high voltage pulse that opens membranes so foreign DNA can get into the genomes of living cells).

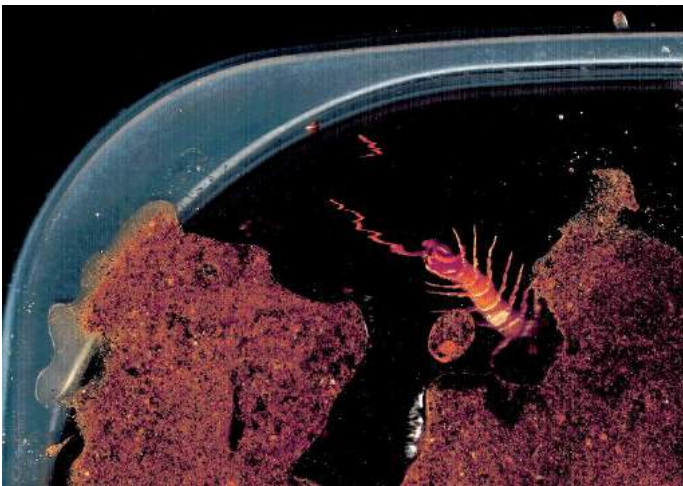


image [left]: Keith the Centipede R.I.P., Live Scan, Scientific Delirium Madness, Djerassi Resident Artists Program, Woodside, California, <http://leonardo.info/blogs/centipede-went-harrington-creek/>, <http://leonardo.info/blogs/centisperm-diy-protocol-dna-centipede-dna-isolation/2016>.

I turned over a rock in the steam, and there was a centipede on the run. Yes, the first rock I turned over. Wow! I caught the centipede and then continued looking for more, to no avail. The first rock, one centipede, like Las Vegas synchronicity, luck would have it. So, glad I was prepared!

Tags: centipede, DNA, Doctor Adam Z, genomes, Human Gene Editing, IGM, Las Vegas, living, luck, of, sperm, Straus Family Creamery

Posted on July 12, 2016

**2. CENTISPERM GLAZE FOR CERAMIC SCULPTURE FOR URANUS' CASTRATED PENIS.** I am considering the option of using the centiSperm as a glaze. Not for cupcakes although that came to mind. After electroporating raw centipede DNA into the germ cells, they could be used as a glaze for a fired ceramic sculpture. What came to mind was a sculpture commemorating Uranus' castrated penis.

This is due to the fact that there is no commemoration on Corfu in Greece where Kronos (Titan of Time) cut the penis of his father off. I thought I would make a ceramic sculpture of the flaccid and amputated organ on a column/pedestal of ceramic (not marble). This could honor Robert Arneson, who I studied with at UCD. I suppose it is a form of hysterical male self portrait! After glazing with centiSperm, the sculpture/pedestal dedicated to Uranus' Penis could be installed on the island of Corfu through the newly formed Corfu Contemporary Museum of Ephemeral Arts.

Tags: Castration, Corfu Contemporary Museum of Ephemeral Arts, hysterical male, Robert Arneson, sperm, Uranus

Posted on July 14, 2016

### 3. A WORKING PROTOCOL

S

Got the electroporator to Djerassi Scientific Delirium residency... Considering using my sperm... And some centipedes' DNA... Wondering if you have any sense as to a DIY sperm salt rinse media/protocol and refresh media... I mean like Gatorade grade materials... I'm way out in the mountains.

A

Sent from my iPadilla

To: Adam Zaretsky

Not sure how resilient semen is to washes with water but all you would need is a centrifuge, some distilled water, and glycerin. The glycerin can be purchased from a drug store like Duane Reade. Glycerin and glycerol are equivalent. The idea is to NOT make the fluid conductive so you would need to rid yourself of all the salts in the solution.

Spindown, discard the liquid and resuspend the pellet with water until its fully dissolved in solution again then spin down again and discard the pellet and resuspend in cold distilled water. Spin down once more and this time resuspend the pellet in 10% glycerol (9 parts water to one part glycerin) also ice cold. Then take 50uL per reaction.

The centipede DNA can be isolated potentially by grinding and boiling the centipede mash in a water salt and tiny drop of dish soap (like tiniest drop) for about 5-10 minutes. Just nuke a mug of water until rolling boil and then let the sample sit in the mug for 10mins. Then spin down the tube and KEEP the liquid phase while discarding the solid pellet. Move this liquid to a new tube. Add equal volume everclear vodka as there is sample, mix, and spin down for 10mins at max speed. That should give you a crude DNA isolate. Remove vodka. Let air dry. Resuspend 100 microlites DH<sub>2</sub>O (distilled water) (pellet may be invisible, pipette up and down). Add 10uL of the centipede DNA to the sperm sample in the cuvette like we did before and zap the bastards at around 1800v.



Good luck and godspeed!  
Sebastian S. Cocioba  
CEO & Founder  
New York Botanics, LLC  
Blog: ATinyGreenCell.com  
Posted on July 16, 2016

**4. CENTISPERM.** I was looking at the protocol and considering a DIY refresh media for after the shocking of the sperm. After electroporation cells need to be given a rich media within five seconds so they don't all die of the electroconvulsive pulsing. I thought perhaps high voltage shocked sperm likes Gatorade afterward? Am I nearly ready to go?

During the day, I was editing some footage I shot years ago. The interview was with Georgia Woods, UCD Neurology. She was giving a demo about how to use a BioRad helios Gene Gun (a gene gun is a biolistic device which uses high velocity gold nanoparticles to penetrate cells so foreign DNA can get into the genomes of living cells).

Well, second synchronicity of the week, Georgia and I were chatting off the cuff on the long sitting video and I mentioned electroporation. This was years ago. She said that she had an aversion to electroporators due to the fact that they will fry your cells if you don't remove the salt properly. Georgia didn't like the "jack-in-the-box" feeling that your might be just killing your experiment with the device. I had forgotten about the rinsing process to remove salt and make the cells electrocompetent. Now I am researching how to make a DIY human sperm desalination rinse.

Tags: Adam Zaretsky, Bioart, centipede, crumpet, desalination, DIYbio, ECT, electroporation, High Voltage, human, rinse, Shock, sperm, sundee

Posted on July 16, 2016

**5. ΕΚΑΤΟΓΧΕΙΡΕΣ, THE HUNDRED-HANDERS.** Ἑκατόγχειρες, Hekatonkheires also called the Centimanēs or the Hundred-handers (Is Tartarus a castle analogy for Gaia's womb?)

So this is strange happenstance, one hundred handed the centiHuman aesthetic has an old media contingent to go along with The Human Centipede torture porn movie aesthetic. It has to do with rejection of teratological children, repulsion and even gynophobia, in terms of mutation and xenophobia. Hesiod wrote about Kronos being angry, and teaming up with Gaia his mother to release some of his more mutated brothers from their imprisonment. Apparently the mother son team wanted to free a cyclopic brother and the boychild titan of a hundred hands. The titanic kids were being kept under house-arrest by their father, Uranus. My theory is that Kronos' little brothers were forced to stay inside due to their wild amorphous anatomy and the shame brought to father of monstrosity. Indeed, "[s]oon after they were born, their father Uranus threw them into the depths of Tartarus because he saw them as hideous monsters. In some versions, Uranus saw how ugly the Hekatonkheires were at their birth and pushed them back into Gaia's womb, upsetting Gaia greatly, causing her great pain and setting in motion the overthrow of Uranus by Cronus" – <https://en.wikipedia.org/wiki/Hekatonkheires>.

Is it possible that the amorphous and socially stigmatizing children were pushed into Gaia's womb and plugged or somehow imprisoned there only to be freed by the actuated sympathetic magic of a father's castration? This makes centiSperm a differently abled studies issue. Centipedes are Ἑκατόγχειρες, the patron titans of transgenic humans. It makes a new reading for feminist psychoanalytical studies due to the fact that castration anxiety can be seen as a subset of an accurate and deserving scything in direct response to womb blocking, child quashing, father denial of paternity, hysterical masculinity.

Contacting Corfu.

Tags: 3B2, 877, ACC, Active X, Adam Zaretsky, AFSPC, AIMSX, Angela, anxiety, AOL, AOL TOS, Aphrodite, art/science, art/science residencies, artsoci, ASWS, bet, Bioart, BIOL, BIT-NET, BMDOSASSTIXS, BOP, BRLO, BZ, CANSLO, Castration, CBNRC, CBOT, Centimanes, centipede, centiSperm, Charles Lindsay, charles lindsay seti, child quashing, CIA, CID, CIDA, CIS, CISU, Compsec, Compsec 97, Computer Terrorism, COSMOS, Cronus, CUN, CUSI, Daffy Duck, Dalila Honorato, DATTA, Defcon, DefCon V, DERA, DIYbio, Djerassi Resident Artists Program, E911, editorial, Encryption, environment, Ermes, Espionage, ethnography, FALN, father denial of paternity, FBI, FCIC, FIN-CEN, Firewalls, FLETC, foam, Furbys, Gaia, game studies, genitals, Hackers, Hesiod, HTCIA, hysterical masculinity, IACIS, IFO, InfoSec, interdisciplinary, ISS, JANET, JAVA, JDF, JIC, JICC, JICS, LEETAC, Leonardo, LLC, M.A.R.E., MARE, Mavricks, Mayfly, Meta-hackers, Military, monsters, MSNBC, NAAP, National Information Infrastructure, NAVLEXSYSSECENGEN, NAVWAN, NCCS, NIJ, NRL, NSA, NSLEP, Pacini, Passwords, PEM, Perl-RSA, PGP, plastic, ram, rb, RDI, ReMOB, Reno, RENS, resta, rip, RL, RSA, RSO, RSP, rsta, S/Key, SAC-LANTCEN, SADCC, SALDV, SAMU, SAO, Scientific Delirium Madness, Secert Service, Secure Internet Connections, sickle, spy kids, SSL, STARLAN, sympathetic magic, the Hundred-handers, Theogony, UFO, Undercover, USCOI, USDOJ, USSS, UT/RUS, UTU, VNET, White House, womb blocking, Wu, Ἐκατόγγειρες

Posted on July 21, 2016

**6. THE GENITALS FELL INTO THE MUCH-SURGING SEA.** “[y]ou can check lines 188-190 of Hesiod’s Theogyny ‘they fell from the mainland into the much-surgin sea, so that the sea carried them for a long time.’ Therefore, no reference to the place where the genitals fell, but if you keep reading ‘lines 190-200 from the foam around them in the sea Aphrodite was created near the island of Kythira (south of the Pelloponese) and from there she follows to Cyprus (next to Turkey). No reference to the island of Kerkyra or Corfu is made by Hesiod (according to local folklore, based on its shape, the island is supposed to have been created in the place where Cronus flung the sickle)’. In conclusion, my advice is to install the sculpture wherever worship is necessary, maybe, in some of the states where chemical castration is legally used as a punishment for child molestation, for example California where you are right now. Seems like a very interesting project and the fact

that it is inspired in Ancient Greek mythology should not limit its placement.”

– Prof. Dalila Honorato, Media Aesthetics and Semiotics at the Department of Audio and Visual Arts, Ionian University in Corfu, Greece

Tags: anthropocene, Aphrodite, art/science residencies, bioengineering, brexit, Carl Djerassi, Castration, centipede, computer-aided teaching, cross-disciplinary, de-extinction, desalination, despair, Djerassi Resident Artists Program, educational games, EU, foam, garbage, genitals, genomes, gitmo, greece, High Voltage, Human Gene Editing, kronos, Leonardo/ISAST, nanotechnology, ocean, PDR, poetry, social capital, sundee

Posted on July 21, 2016

**7. CrispR 'r' Us.** Worked on a few DIY centrifuges. Some more fanciful or dangerous than others. Finally settled in to attaching hypodermic needles (as eppendorf tubes) to the propellers of a box fan. The grinder was just too fast, it tried to take flight and shot medical waste in every direction. I am applying a hand held power sander as a vortex.

For the warm bath I am attaching needles to corks to float them – steep them in a mug of boiling water. Just gotta make sure there is ice and sperm and figure out how to catch and grind the centipede without over guilting out myself. We scanned him and he got named Keith and there was a bonding. For a venomous creature, centipedes are rather cute and intriguingly



image [above]: “DIY Lab Bench”, Photo Credit: Adam Zaretsky, centiSperm, Scientific Delirium Madness, Djerassi Resident Artists Program, Woodside, California, 2016.

personable. Perhaps the keeping alive of the genetic heritage and introducing the centipede genome proximity with the interior of human germ cells is a sort of continuance after death? Short lived as I plan to use the sperm as a glaze. I mean a ceramic glaze and perhaps a frosting.

I was thinking of painting it onto a glazed doughnut or mixing it with frosting for a cupcake. I can stomach eating centisperm from my own body (mixed with Keith byproducts). I would of course prefer to mix the sperm in some vat of human ovum... and screen the blastocysts.

The odds are poor but the number of sperm effected are ~3 million. That changes the statistical assessment. I just don't think I can afford 3 million eggs and there is the time deterrent. It might take years of screening human embroid bodies to find the centiSperm needle in a haystack. I should like to take the time to go CrispR 'r' Us on the whole scene and target or walMart the alterations. I would have to bang a load of hox and pax constructs into eggs and sperm and zygotes to get the oneshotz I am looking to raise.

For now I am focusing on finishing Methods of Transgenesis: Shoot, Shock and Inject. This month is shock month and completes the triptych of techno egregiousness. The next year should include designing a library of possible human transfactor plasmids based on as wide a range of aesthetic transgenic humans as can be cobbled together. How plastic are we?

Tags: centiSperm, creation, crispr, DIY centrifuge, DIYbio, Djerassi Resident Artists Program, donna haraway, electroporation, glaze, glazed donut, Hox, Inject, invention, lifelike, Methods, Pax, plasticity, Shock, Shoot, Transgenesis, vortex, waste

Posted on July 25, 2016

## **8. Leonardo community: HELP DEFINING ReQUEST \_ SHLAVACADOO.**

Shevakadoo: body remainders, any part of a human separated from the main body, esp. referring to the taboo surrounding leftover flesh parts.

I am looking for the correct spelling and a more eloquent or thorough definition of this neologism emanating from the ten year old nuanced gossip

channels into the greater world economy of werds. Please help make this a Wikipedia worthy post or a suave viral novelty word. I do find that saying Shavacadu three times when confronted by an amputated limb or chunk of otherwise missing human does help diffuse the situation. centiSperm donut is glazed/anointed daily.

I looked for the pronunciation guide and all I could find was:

[https://www.youtube.com/watch?time\\_continue=8&v=3DSgsON3u8E](https://www.youtube.com/watch?time_continue=8&v=3DSgsON3u8E)

Tags: Adam Zaretsky, amputee, Bioart, Carl Djerassi, centiSperm, delirium, electroporation, flesh, FR E SH A VOCA DO, glazed donut, GMO, How to pronounce, leftover, Madness, neologism, Scientific, Scientific Delirium Madness, Shavacadu, SHLAVACADOO, sperm, taboo, transgenic

Posted on July 26, 2016

**9. A few notes on foam.** Pertaining to the castration of Uranus' Penis by his son, there is the question of the meaning of the word foam. According to the mythos, Uranus' penis was dropped in the ocean and the bubbles or the foam from the dismembered shevacadoo mixing in the ocean went on to form Aphrodite. Upon reading about the foam of the castration, I immediately thought it was sperm leaking out from the severed testicles of Uranus. I asked around the residency and Maja Spasova, artist and resident at Leonardo Delirium Madness said, "the foam is obviously the sperm mixing with the ocean, making a baby with the ocean." It is always nice to hear your kook based thought process echoed in someone else's reading of the same symbolic story.

Tags: and the, Aphrodite, artist, baby, bubbles, Castration, dismembered, dropped, echo, foam, form, in the, kook, leaking, Leonardo Delirium Madness, Maja Spasova, meaning, mixing, mythos, ocean, of the, Pertaining, process, question, severed, shavacado, son, sperm, testicles, to the, Uranus, Uranus' Penis, word

Posted on July 26, 2016

**10. Testimony.** I remember that the word testament and testicles have etymological origins in common. Early swearing on the Torah was not always possible before the printing press. Often it was told that men would take an oath on each other's thighs or even under each other's thighs. Due to the fact that the oath was a testimony, shy scholars had substituted balls or testicles with the words: "thigh", stones or underthighs. The image is of men holding each other's cojones cupped in each other's hands during an oath, this is testimony. Giving each other testimony on the bollocks makes much more sense than a thigh in terms of relations between honesty and fear of pain. It also shows that the word is made of flesh as the germline genetic material (sperm and spermatagonia, ovum and oogonia) doubles as a holy book as well as a total trust fall for sure. It is certainly time to update the translation, re-enter these traditions into the halls of justice to include bodies of difference to lay oath hands on.

Considering Ruth and other female judges in the Judeo-Christian-Islamic Trinity of monotheistic cult(ures), we must ask how contestable (con-testicular) oaths are conducted in lieu of a book between: women and women, women and men as well as the detailed gender, identity, sex and sexuality gradations and off the locus points of the day. The pen and the penis (and the pasta penne) need a gendered reinscribing, as well as protest (pro-testicular) neologisms beyond detestible (de-testicularity) testes, can be converted to gender neutral (neutered) or pluralized hybrid language of identity biodiversity. The tablets are not "stones" these days. Penises are not the only thighs in the thicket. WE need a new embodiment of trust, lineage, language and law crossover that includes more than thinly veiled phallic worship. Lets get some yoni in that lingam language, what Maya Spasova calls, "The Venus in every penis." A good measure would be starting from the sum total of a dynamic equilibrium official economy and reverse engineering to a menu of options in the anatomy of testimonials.

All that being said, I killed Keith the centipede. I swear an oath on Gaia's ovum... it was no fun. Keith was lit. May heesh live on in the brains and sinews of those heesh has touched.

Tags: Adam Zaretsky, art/science, cross-disciplinary, Djerassi Resident Artists Program, Dream Vortex, dynamic, economy, Gaia, genetics, germline, interdisciplinary, Judeo-Christian-Islamic Trinity, language, law, lineage, oath, oogonia, orificial, ovum, pen, penis, penne, plastic, protest, stones, testes, testicle, testimony, trust, Venus

Posted on July 27, 2016

**11. centiSperm DIY Protocol: Sperm Desalination.** GOALS: To electroporate whole genomic DNA from a centipede into the center of human sperm.

#### SPERM DESALINATION

Rinsing the sperm is meant to remove the salt from the sample. This is to reduce the electrocution risk to the sperm during electroporation. The electroporator gives high voltage millisecond pulses and if the sperm is in a salty seminal fluid medium, the electroporator will just zap the sperm to death. The process is much like being a human washing machine. The actual process is slow, boring and repetitive: spin, drain liquids, agitation rinse, spin, drain liquids, agitation rinse, spin, drain liquids, agitate into a sort of gel. Matteo was heard to say, "This is why I stopped being a scientist."

A – Obtain Sample

B – Put sperm in tubes

I had very few tubes with me. I thought to use disposable pipettes but I got worried about sperm spray because the tubes would have no tops. I bought hypodermic needles at the Wallgreens to use as sterile tubes. I figured that the syringes could be spun and the heavier sperm would deposit the pellet onto the black rubber plunger and then I could push out the liquid (supernatant) and suck in new liquid to resuspend into (vibrating agitation rinse). I used electrical tape to secure the needle closed. I used the screw-on twist-off luer lock for as the cap for the syringe tube. This made accidental sharps sperm injection much less likely! I also taped the plunger closed so it wouldn't fly off the fan releasing sperm in a circular spew pattern. I left tape





image [above]: “Soap, Salt, Sperm”, Photo Credit: Adam Zaretsky, centiSperm, Scientific Delirium Madness, Djerassi Resident Artists Program, Woodside, California, 2016.

slack so I could still plunge without having to worry about coating the place with a thin film of half rinsed ejaculate.

C – Spin to make pellet (natant)

I was going to buy a hand-powered centrifuge but I thought better of it. I tried to make due with what I had brought and immediate materials. Although a DIY handheld grinder centrifuge was beta tested. The results were dangerous. David Bowen and I put the grinder in a vice and stepped out of the shop to plug it in. The attachment took air, collided with the vice and self destructed sending shrapnel in every direction. We were nearly maimed in the face by a projectile syringe.

The DIY box fan centrifuge was the answer. I drilled holes in the plastic fan blades and zip tied the syringes to the blades of the fan. It took a little time to cut them off between each cycle but we did see a thin white line of sperm solids around the plunger after each spin.

Spin for about 3 minutes

#### D – Throw away supernatant (liquid)

Plunge the seminal fluid supernatant into the bleach bath.

A word on DIY Biosafety: When working with human fluids, it is good to have art as a shield from the health department. Art is not usually considered to be stringently regulated, as are federally funded laboratories and biobased economy manufacturing processing plants. Using somewhat dangerous materials in performance art or DIY labs is generally ignored. Not that the health department doesn't have jurisdiction. There are just some funny ideas about art. It is generally considered to be sort of like a party in the ambi-bathroom of a good afterhours club. Art is a sleazy urinal cake. So, the mythos of general consensus art freedom from oversight is sort of a mix between fourth amendment freedom of expression issues and that soldier of fortune motto "kill em all, let god sort em out". This is the attitude towards the arts and artist's in general society. This is to say that the impact of art is zero to nil in the public eye and the desperate narcissism of most artists doesn't hinder this vision. Proclaiming yourself an artist is like wearing a classless green translucent plastic masochist visor on your head. Artists signify as frivolous, expendable and hence deregulated. It is sort of an unsaid authoritative death wish hex that translates to freedom from funding and freedom to self regulate. Nonetheless, I used a water purification pill good for 25 liters in a bin as a bleach bath for both used fluids and plastic disposable trash. No harm in sterilizing the shit out of stuff, neh?

Just suck distilled water into the syringe. Use the syringe plunger to fill the syringe with distilled water. Don't forget to leurr lock the sealed needle back on the syringe so there is minimal leakage.

#### F – Vortex

A vortex is a great home toy to invest in. It is an industrial strength vibrating twiwrler. Its major use in a lab is for resuspending tacky solids stuck to the bottom of tubes after centrifugation. It can also be used a fun drink mixer. It

does make that tell tale tornado in fluids pressed onto the nob of the vortex. The strength and RPM is well beyond the standard vibrator so there are other more potent uses for a home vortex related to: massage, deep tissues, and earthshaking stimulation possibilities. Well I left my home vortex at home. The DIY vortex for resuspension was simply to attach two syringe wrappers to a handheld sander and let the sander shake and vibrate the sperm solids back into solution with the saltless distilled water rinse. Sometimes I would press the hypodermics onto the sander surface to see the liquids really shaking and splashing and spinning and waving about. It worked! It was a little foamy, frothy for professional use, but the saucy was scenic.

G – Spin to make pellet (natant)

Spin for about 5 minutes

H – Throw away supernatant (liquid)

Plunge the distilled water seminal rinse supernatant into the bleach bath

I – Replace distilled water with ice cold distilled water

J - Vortex

There was some leakage of sperm from inside the hypodermics to outside on the surface. Good thing this lab was mostly stag. Gloves were offered and the dangers explained. But, during vortexing, the shaking and vibrating of the lost droplets of sperm appeared as foam. This again confirms that sperm, left out and agitated by waves, does make a foam! This foam is thick, meringue-like, white, bubbly, a shave cream consistency, a lather of leaky fluffed goo spread. Its an epic yuck factor emollient. It's also proof of concept in the foam as castrato sperm meets ocean vortex theory of Aphrodite's origin.

K – Spin to make pellet

L – Throw away supernatant

M – Replace ice cold distilled water with ice cold Glycerol

I bought glycerine at an uptown health and beauty herb pharmacopeia called Pharmaca in PaloAlto. It was the cheapest item in the storehouse of flower dew remedies and herbal tinctures. Glycerol is 10% glycerine. That is 9 parts distilled water and one part glycerine. A solution of glycerol is often used to keep just to keep mixtures suspended in a smooth, moisturizing solution. It is also a sort of preservative. For vegetarians, there is plant-based glycerol. Glycerol is used in lots of stuff we use every day. You can find it in shampoo, water based sex lubricants and in this case, a suspension of sperm. If well screened, young sperm suspension with a little fragrance, perhaps lavender, might make a very good face and cuticle cream for the boutique beauty product market.

Tags: 2.7 oz., Adam Zaretsky, art/science, Bioart, biosafety, bleach, California, castrato, centi-Sperm, centrifuge, Cream, delirium, desalination, DIYbio, Djerassi Resident Artists Program, ejaculate, Funkart, Glycerol, hypodermic, Leonardo Delirium Madness, leur, Masturbation, New Age, Palo Alto, pharmaca, POWER, R.N.A., Radical, Saks Fifth Avenue, Scientific Delirium Madness, SK-II. Women's, Skyline, sperm, supernatant, syringe, voltage, vortex, walgreens, Woodside

Posted on July 27, 2016

## **12. centiSperm DIY Protocol: Centipede DNA Isolation**

### CENTIPEDE DNA ISOLATION

A – Kill Centipede

B – Mash with mortar and pestle

This was no easy feat. The night I scanned the centipede the other residents named him Keith! And Keith nearly escaped. I fed and housed him, changed her stream water and caught it bugs. I even found that he preferred raw meat but not fat. With a name and care, Keith felt more like a pet. Also, the skittering, curious and loungy attitude of Keith suggested a fine sentient personality. The antennas poking and wriggling in unison and independently

spoke tomes. Even the fear of a venomous organism showing signs of extremely honed escape tactics gave me vast respect to the centipedes of this world.

There is no respectful death possible for an organism to be used for bioart. Still, a good death was considered. There is little written about insect euthanasia. We considered drug overdose but it was unknown if insects responded to diazepam derivatives. I was of the notion that fast, near instantaneous destruction was the best method. Its just a bit of that ultraviolence, smash and grind will do the trick. But, we did try out cryanesthesia (freezing) in the hopes that Keith would be numb. As usual with these death rituals, it is not easy.

Ooops, lame research revealed belatedly:

“The British and Irish Association of Zoos and Aquariums (BIAZA) Terrestrial Invertebrate Working Group (TIWG) reports on a survey conducted by Mark Bushell of BIAZA institutions. He found that refrigeration and freezing were the most common methods ‘of euthanasia of invertebrates although research has suggested that this is probably one of the least ethical options.’ That said, freezing is a worst-case method if chemical or instantaneous physical destruction is not possible.”

- Sarah Pellett; Romain Pizzi; Steven Trim; Mark Bushell; Dave Clarke; Jamie Wood (Jun 2015). BIAZA Recommendations for Ethical Euthanasia of Invertebrates (2.6 ed.). British and Irish Association of Zoos and Aquariums.

Keith began to wake from his semi-frozen slumber as the brass mortar came down on her in the porcelain pestle. Keith was mashed in seconds and the interior looked a lot like blended shrimp meat and the only recognizable remnants were some legs that stuck to the side of the pestle and a long sheath of segmented centipedal chiton all covered in goo.

C – Mix mashed centipede with distilled water, salt and a tiny drop of soap

D – Let centipede mash sit in hot water bath for 5-10 minutes

I had earlier determined that hypodermic syringes do melt in boiling water. So, I mixed the centipede mash in a tube that had contained a really nice SF styled joint with some remnant cannabis in the bottom. Actually, the Cannabis Indica genome was isolated with the centipede genome and they both live on in the centiSperm to some extent. I will resist calling this project centi-midnightToker-Sperm for lack of text space on the interwebs. I did make a tube floatation device for the hot water bath. I used plastic netting and corks. There are many corks at the Djerassi Residency, many!

E – Spin to make pellet

F – This time keep the supernatant and throw away the pellet

G – Move liquid to new tube

H – Mix 50/50 with high proof vodka or Everclear

I – Spin at high speed for 10+ minutes

J – Pour off the vodka super natant

K – Let the pellet dry aerating until there is no alcohol left

L – Resuspend in 100 microliters of distilled water by pipetting up and down over and over until the DNA pellet is mixed in with the water.

For this step I used my hand held 20-200 microliter pipette but I had not remembered to bring sterile pipette tips. Well I cut some myself from disposable pipettes. I know they are not calibrated but they sure work well and the proportions were right!

Tags: [], .45, .ch, .li, .tc, .tm, 007, 1\*, 1071, 1080H, 11Emc Choe, 127, 15kg, 192.47.242.7, 1ee, 20, 2010, 20755-6000, 226, 22nd SAS, 2600 Magazine, 2E781, 2EME REP, 355 ML, 36, 3B2, 3P-HV, 50BMG, 50MZ, 5926, 5ESS, 64 Vauxhall Cross, 69, 707, 737, 747, 757, 767, 777, 7NL SBS, 800, 868, 877, 9705 Samford Road, a, ACC, Active X, Adriatic, afsatcom, AFSPC, AGT, AMME, AHPCRC, AIMSX, Aldergrove, Alouette, AMEMB, Amherst, ANC, ANDVT, Angela, Anonymous, AOL, AOL TOS, ARC, Archives, argus, Arnett, ARPA, Artichoke, ASDIC, ASIC, ASIO, ASIS, ASLET, ASO, Asset, AST, ASTS, ASU, ASVC, ASWS, AT, Audiotel, Austin, AUTODIN, AVN, b,



image [left]: “centiSperm, isolated (new media art)”, Photo Credit: Adam Zaretsky, Scientific Delirium Madness, Djerassi Resident Artists Program, Woodside, California, 2016.

B.D.M., B61-11, Badger, Baldwin, BBE, BCCI, bce, BECCA, Becker, Belknap, bemd, benelux, bet, Beyond Hope, BIOL, bird dog, BITNET, BLACKER, Bletchley Park, Blowpipe, BLU, BLU-114/B, BLU-97 A/B, Bluebird, BMDO, BNC, bootleg, BOP, botux, BRGE, BRLO, Broadside, BROMURE,

bronze, BSS, BTM, Bubba, Bugs Bunny, burhop, Burns, buzzer, BZ, c, C2W, C3I, C4I, Cable & Wireless, CALCM, CANSLO, Cap-Stun, Capricorn, captain, CBNRC, CBOT, CCC, CCS, CCSC, CCSS, CDA, CDC, Centro, CFC, CFD, chaining, Chan, Chatter, CIA, CIA-DST, CICAP, CID, CIDA, CIM, CIO, CIS, CISE, CISSP, CISU, Clandestine, CMS, CMW, CNCIS, cocaine, COCOT, Coderpunks, codes, Colonel, Comirex, Competitor, Compsec, Compsec 97, Computer Terrorism, contacts, CONUS, Cornflower, Corporate Security, COSMOS, COSMOS-2224, cospo.osis.gov, COSTIND, Counter Terrorism Security, counterintelligence, Counterterrorism, Covert Video, CP, CQB, CRA, CSE, csystems, CTU, CUN, CUSI, Cypherpunks, d, D-11, Daffy Duck, Daisy, Dake, data havens, Date-line, DATTA, DCJFTF, DDIS, DDN, DDP, DDPS, debugging, Defcon, DefCon V, DERA, DES, DEVGRP, DF, DIA, Dictionary, DITSA, diwn, DJC, DNR, DOE, domestic disruption, DONCAF, dort, DRA, DREC, DREO, DSCS, DSD, DSNET1, DSNET2, DSNET3, DSS, DT, Duress, DUVDEVAN, E.O.D., E911, EADA, EAM, eavesdropping, ECCM, Echelon, EDI, Egret, EIP, EKMC, EKMS, Electronic Surveillance, Elvis, Embassy, emc, Emerson, Encryption, Enemy of the State, enigma,

EO, EOD, EODC, EODG, EODN, Ermes, ERV, Espionage, ETA, Europol, Event Security, evil, executive, Exon Shell, explicit, F-22, fake, FALN, fangs, Fax, Fax encryption, FBI, FCIC, FDM, Fernspah, FID, FINCEN, finks, Finksburg MD, Firewalls, fish, FKS, Flame, Flashbangs, FLETC, FLiR, floss, FMS, forcast, force, Forte, freedom, Freeh, FRU, FSK, FTS2000, Furbys, FX, FXR, GAFF, Gamma, GBC, GCHQ, GEO, GEODSS, GEOS, GGL, GIGN, GII, GOE, Goldman, Gorizont, GOSIP, GOTS, GPMG, grom, GRS, GRU, GSA, GSG-9, GSM, gtegs, Guppy, H.N.P., Hackers, HAHO, Halcon, HALO, Harvard, HIC, High Security, Hilla, Hindawi, hit word, hitword, Hitwords, Hmong, Hollyhock, hope, HPCC, HRT, HTCIA, humint, I&A, IACIS, ICE, IDB, ie.org, IFO, IG, IMF, import, industrial espionage, industrial intelligence, InfoSec, Infowar, Ingram Mac-10, INI, interception, Intiso, Investigation, Ionosphere, IRA, Iris, ISA, ISACA, ISADC, ISN, ISPE, ISR, ISS, ISSAA, ISSO, ISSSP, ITSDN, IWO, J-6, J2, jack, JANET, Jasmine, JASON, JASSM, JAVA, JCET, JDF, JIC, JICA, JICC, JICS, JOTS, JRB, JRSC, JSOFC3IP, JSOTF, JTF, Juile, Juliett Class Submarine, JUWTF, keebler, Keyer, Keyhole, KG-84C, Kh-11, Kilderkin, Kilo Class, KMI, Kosiura, Kosovo, KWR-46, KWT-46, KY-75, KYV-5, LABLINK, Lacrosse, Lander, LASINT, LATA, LDMX, LEASAT, Lebed, LEETAC, Leuken-Baden, Lexis-Nexis, LF, LHR, Link 16, LLC, LLNL, loch, lock picking, Locks, LRTS, M-14, M-x spook, M.A.R.E., M.P.R.I., M5, Mace, Macintosh Firewalls, Macintosh Internet Security, Macintosh Security, Mafia, Magdeyev, Majic, MARE, Masuda, Mavricks, Mayfly, MB, MD2, MD4, MDA, Medco, MEII, Merlin, Met, Meta-hackers, MEU/SOC, MF, MI-17, MI5, MI6, MID/KL, Military, Military Intelligence, MILSATCOM, mindwar, Minox, MIR, MISSI, MIT, mixmaster, MJ-12, MKDELTA, MKNAOMI, MKSEARCH, MKULTRA, mol, Mole, monarchist, MOSAIC, Mossberg, MP5k, MSCJ, MSEE, MSNBC, MYK, N-ISDN, N9, NAAP, NABS, NACSI, NADDIS, NADIS, NAI, NAIAG, NAICC, nailbomb, NARF, NASA, Nash, NATIA, National Information Infrastructure, NATOA, NAVCM, NAVCOMPARS, NAVELEXSYSSECENGECEN, NAVWAN, NAVWCWPNS, NCCS, NCSA, NCTS, Nerd, NESP, NFLIS, NIJ, ninja, NIOG, nitrate, nkvd, NLSP, NMI, NMIC, NOCS, nonac, nowhere, nowhere.ch, nojd, NRC, NRL, NRO, NSA, NSA/CSS, NSAS, NSCT, NSG, NSIRL, NSLEP, NSO, NSS, NSWC, NSWG, NTIS, NTT, Nuclear, number key, NVD, O, OC-12, OC3, Offensive Information Warfare, OIR, OSaII, Ocor, OSS, OTAN, OTAR, OTAT, OTCIXS, OTP, PA598D28, Pacini, Paperclip, PARKHILL, passwd, Passwords, Pathfinders, PBX, PCMT, peapod, PEM, penrep, Perl-RSA, Pesec, PGP, PI, pink noise, Playboy, PMSP, POCSAG, Pod, Police, Porno, Pornstars, PPS, Pretoria, PRF, primacord, PSAC, Psyops, PTT, qrss, quarter, quiche, r00t, racial, radint, RAID, rain, ram, Rand Corporation, Rapid Reaction, rb, RCMP, RDI, real, rebels, Recce, RECCEX, Recon, recondo, redheads, rednoise, Reflection, Regli, remailers, ReMOB, Reno, RENS, replay, resta, RFI, RFX, RG, rhost, rhosts, rip, RIT, rita, RL, Rolm, RPC, RRF, RSA, RSO, RSP, rsta, Rubin, rusers, RX-7, S.A.I.C., S.E.T. Team, S/Key, SAAM, SABENA, SACLANT, SACLANTCEN, SACS STU-III, SADCC, SADMS, SADR, SADT, SALDV, SAMCOMM, SAMF, SAMU, SAO, SAPM, SAPT, SAR, SARA, SARD, SARL, SART, SAS, SASCOM, SASP, SASR, SASSTIXS, SATCOMA, Satellite imagery, SATKA, SAW, SBI, SBS, SBU, SC, SCCN, Schengen, SCIF, Scud, Scully, SDIS, SEAL Team 3, SecDef, Secert Service, Secure, Secure Internet Connections, Security Consulting, Security Evaluation, SEIDM, SEL, SEMTEX, SERT, SETA, Sex, SGC, Shaldag, SHAPE, Shayet-13, Shelton, SHF, SHF/DOD, SHS, Siemens, SIG, SIGDASYS, SIGDEV, SIGS, sigvoice, SIRC, site, SITOP, SIW, SL-1, SLI, SLIP, Small Pox, smuggle, sneakers, sniper, SNS, So-



ciety, SORO, SORT, Spall, Speakeasy, Spetznaz, Sphinx, spies, Spoke, spook words, spook-words, sport, squib, ssa, SSL, stakeout, STARLAN, Starr, Steak Knife, STEEPLEBUSH, STEP, Stephanie, Steve Case, STTC, SUAEWICS, SUBACS, submiss, subversives, Sundevil, SUPIR, SURSAT, SUSLO, SUW, SVN, sweep, sweeping, SWS, T Branch, T2S2, TA SAS, Tac, TACSAT, Tajik, Talent, Tarawa, tax, TDM. SUKLO, TDR, TECS, tekka, Telex, TELINT, TEXTA. ELF, the, The Artful Dodger, The Hague, TIE, Tie-fighter, tiger, Time, TLAM, toad, Tomlinson, Tony Poe, Tools, top secret, TRANSEC, TRD, Trump, TRV, TRW, TSCI, TSCM, TWA, Type I, Type II, Tyrell, Tzvrif, UDT, UFO, Ufologico Nazionale, UHF, ULF, UNCPCJ, Undercover, unix, Unix Security, USACIL, USAFA, USCG, USCODE, USCOI, USDOJ, USSS, UT/RUS, UTU, UXO, Uziel, Vale, VBS, Verisign, VFCT, VGPL, VHF, Vinnell, VIP, VIP Protection, Virii, VLF, VNET, VOA, Vx, W, Wackendude, Wackenhutt, WANK, warez, watchers, WHCA, White House, white noise, White Yankee, Wilma, Wipeout, wojo, WSA, WSP, WTO, Wu, WWABNCP, wwics, Z, Z-150T, Z-200, Z7, ZARK, Zimmerwald, zipgun, ZL31, ZN11, zone, ^?, ^X, ~

Posted on July 27, 2016

### **13. Electroporation Protocol, the making of centiSperm**

ELECTROPORATION, THE MAKING OF CENTISPERM

A – Mix sperm and DNA in the electroporation vial (cuvette)

For each reaction mix 10 microliters of centipede DNA and 50 microliters of desalinated sperm directly inside the electroporation cuvette

B – Put cuvette inside of the electroporator

C – Set voltage

I did one reaction at 200 volts which seemed standard in the sperm electroporation. I also ran a second reaction at 1800 volts just to make it rough. Sometimes when you are running a rough DIY lab its better to go for overkill than treading to closely to the protocol. More is sometimes a matter of affect. But more actually often does the trick!

D – Press button twice to fire machine. Wait for beep (about 2 seconds)

E – Apply refresh media

For this lab I used 10% vitaminwater® XXX açai-blueberry-pomegranate flavored (Glaceau) put through a 3 micron Gelman Filter. The refresh media

was prepared before the electroporation reaction.

centiSperm as a new media is now available for experimentation.

Tags: 3 micron, açai-blueberry, pomegranate, Adam Zaretsky, art/science, centiSperm, cross-disciplinary, cuvette, DIYbio, Djerassi Resident Artists Program, editorial, ejaculate, electroporation, environment, erotic, Filter., flavored, game studies, Gelman, Glaceau, interdisciplinary, kanye, Leonardo, Leonardo/ISAST, lost, misha, neologism, orlando, refresh, Scientific Delirium Madness, tony, viral, vitaminwater, XXX, youtube

Posted on July 27, 2016

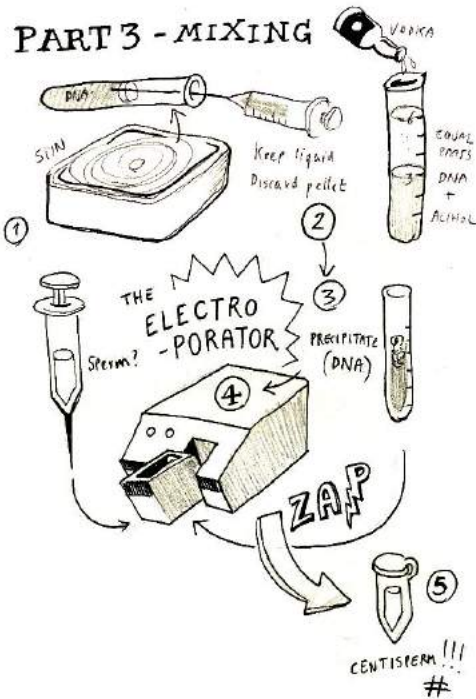


image [left]: Comix of centiSperm Lab. Matteo Farinella, neuroscientist, cartoonist and illustrator Pen and Ink, Scientific Delirium Madness, Djerassi Resident Artists Program, Woodside, California, <http://leonardo.info/blogs/centisperm-diy-protocol-sperm-desalination/> <http://leonardo.info/blogs/electroporation-protocol-making-centisperm/> <http://matteofarinella.com>, 2016.

**14. centiSperm Product Orientation Seminar.** Now that the centiSperm exists, we begin concern ourselves with artSci research and development. What can be done with this novel new media biotechnological product? Are there scientific theories, artistic practice, bioethical debates and profitable applications to stem from this?

Products:

Artificial Human Gene Screwed centiSperm For Sale

My initial plan was to offer the centiSperm online as a posthuman artificial insemination product. I am sure there are people out there on the world wide media net web who would like a centiBaby. I haven't had my sperm screened for safe resale and no one locally wanted to commit to a long-shot mutant interspecies jazz insect child.

centiSperm Glazed Donut Product Line

I began to anoint one of Celia Olsen's homemade donuts with centiSperm. Actually I have glazed that donut once or twice a day for the past five days. This a perhaps a boutique edible for a dedicated foodie. Perhaps Tim Hortons might be interested in licensing centiSperm glazed donuts?

centiSperm Glazed Ceramic Sculpture

I did build a ceramic sculpture to honor Uranus' castrated penis. I will fire it tonight and glaze the penis with centiSperm as a physical ceramic glaze. This



image [above]: "DIY Lab Bench 2", Photo Credit: Adam Zaretsky, centiSperm, Scientific Delirium Madness, Djerassi Resident Artists Program, Woodside, California, 2016.

should adorn the sculpture with a burnt offering and test the applicability of centiSperm as a second level of anointed glaze.

Novel Birth Control: centiSpermicide

I am a bit worried that I am incubating more than insect-human hybrid germ cells. The centiSperm glazed donut could be a petri dish for naturally found airborne pathogens that feed on sperm. Although the statistical risk factor is low, anytime you feed human cells you should be aware of what or who might grow on the rich lawn of easy to scavenge tissue. On the other hand, we may be hunting for a volunteer novel spermicidal agent that could be use as an additional spermicide in our arsenal against unwanted pregnancy. centiSperm as a medium can be used to bait and check novel organisms. Any microbial or fungal life that can grow on a centiSperm Glazed Donut incubator will be potentially resistant to centipede venom. This means that we may be able to derive a new spermicidal secondary metabolite from the microorganisms that can be used in conjunction with various forms of centipede venom therapies without deleterious drug interactions.

Tags: Adam Zaretsky, anointed, art/science, Artificial, Bioart, Birth, castrated penis, centipede, centiSperm, centiSpermicide, Ceramic, ceramic Glaze, child, Control, Cronos, Djerassi Resident Artists Program, environment, factor, For Sale, glazed donut, Human Gene, insect, interspecies, jazz, Leonardo, Leonardo/ISAST, Line, mutant, Novel, Product, risk, Scientific Delirium Madness, Screwed, sculpture, statistical, Tim Hortons, Uranus, venom therapy

Posted on July 29, 2016

## **15. Flight of the centiSperm.**

Flight of the centiSperm

*David Bowen a collaboration with Adam Zaretsky*

So David Bowen came up with this idea of using the centiSperm as a data set for flying his drone. He and Asa Calow shit talked some tech and David built a rotating four well conductivity meter dubbed the Jizalizer 3030.

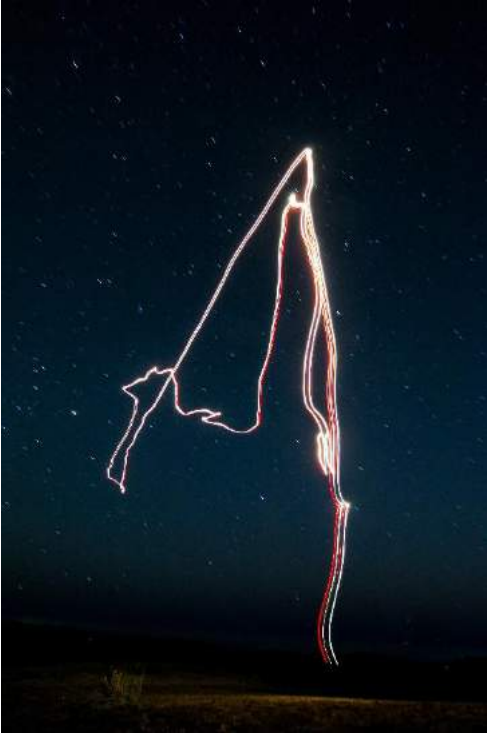


image [left]: Flight of the centiSperm, centiSperm Conductivity Data Acquisition along with an autonomous drone path based on centisperm data instructions – David Bowen: Duluth, MN. Media Artist with Relative Capacitance Advisor: Asa Calow: Cheshire, UK, Biotechnologist, Timelaspe Photo Credit: Weidong Yang, San Francisco, CA. Physicist <http://leonardo.info/blogs/flight-centisperm/>.

centiSperm (Human sperm combined with DNA from a centipede) was used as a data set. Relative electrical flow was measured over time from the centiSperm producing data as the cells containing it decayed. This data was scaled and correlated to Latitude, Longitude and Altitude respectively. The XYZ/time data plot is neither devoid of the potentially legible nor is it easy to find meaning in. However, a fabulous graphic plotting of the loci was produced and it a find piece of the Jizalizer 3010 centiSperm continuum.

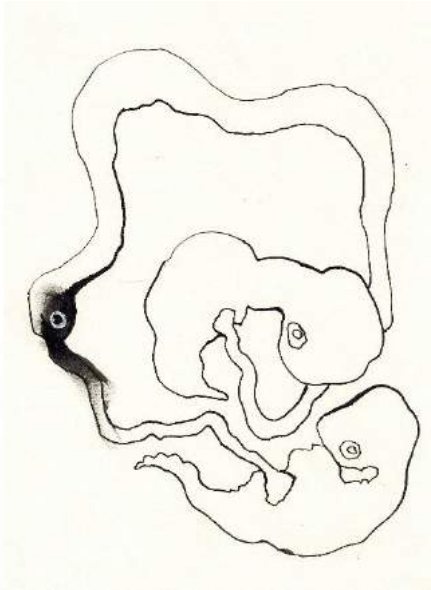


image [left]: Drawing, pen and ink, from Series of drawings is titled Spirits Of Djerassi, Maja Spasova, London, UK and Berlin, DE, visual artist.

<http://leonardo.info/blogs/maya-spasova-centisperm-drawings/>, Scientific Delirium Madness, Djerassi Resident Artists Program, Woodside, California, 2016.

The coordinates were uploaded to the drone and it flew autonomously based on the DNA instructions. Weidong Yang took a fabulous time-lapse photograph of the flight at night. The LEDs left a trail of four-dimensional semidata in the sky.

The use of a drone for data point plotting made for some complex readings. As you can see there are distinct coordinates of chaos on the stability locus of the flight path. The pauses and directional flavor of the Flight of the centiSperm led to group quizzical guesses as to what the 4D trail might imply.

Tags: Adam Zaretsky, Asa Calow, Bioart, centiSperm, data, David Bowen, DIYbio, Djerassi Resident Artists Program, drone, drone art, Jizalizer 3010, Leonardo/ISAST, loci, plotting, point, Scientific Delirium Madness, sperm, Weidong Yang

Posted on August 02, 2016

**16. Maya Spasova, centiSperm Drawings.** Maya Spasova, London, UK. Visual Artist observed the centiSperm project and then took to drawing or channeling the lives of the centiSperm. Some are intertwined with each other. Some have wings. Some are forming into embryos. Some are flying in the sky. Derived from direct experience and delving into the unconscious connections to such a symbolic hybridity, Maya mixed snakes and angels, embryos and insects, clouds and DNA. Along with all the other prolific artistry Maya unleashed at Djerassi, she made 100+ centiSperm symbolically influenced drawings and embryonic sculptures.

Tags: centiSperm, Djerassi Resident Artists Program, Scientific Delirium Madness

Posted on August 02, 2016

**17. Uranus' Castrated Penis: centiSperm Glazed Ceramic Sculpture.** The centiSperm was applied to Uranus' Castrated Penis as a glaze. The sculpture fired well. The centisperm effect is basically un-perceptible. Yet, there is a pearly sheen to the penis of Uranus. Certainly, the ritual process of anointing the lingam, even the lingam forcibly removed, is of discerning taste. Here are some pictures of Uranus' Castrated Penis. This sculpture is a tribute to Robert Arneson (a former teacher) and the NorCal Funk Artists.

Tags: Adam Zaretsky, art/science residencies, Arti, behavioral studies, Bioart, Castrated, centipede, centiSperm, Ceramic, cross-disciplinary, DIYbio, Djerassi Resident Artists Program, Funk, Funk Art, Glazed, glazed donut, Leonardo/ISAST, NorCal, penis, plastic, Robert Arneson, sculpture, Uranus

Posted on August 06, 2016

Credits: centiSperm was made during research as a Sponsored Resident, The 2016 Scientific Delirium Madness Residency, a collaborative initiative of Leonardo/The International Society for the Arts, Sciences and Technology (ISAST) and Djerassi Resident Artists Program (DRAP) <http://www.djerassi.org/2016artists.html> with support from Bulldog Bio's Bridge Electroporation Cuvettes, Marist College Summer Research Grant, and The John P. and Susan D. Diekman Fellowship.



image [left]: Castrated Penis of Uranus, centiSPerm Glazed Ceramic RetroFunkart Sculpture, Scientific Delirium Madness, Djerassi Resident Artists Program, Woodside, California, <http://leonardo.info/blogs/uranus-castrated-penis-centisperm-glazed-ceramic-sculpture/>, 2016 Photo Credit: Adam Zaretsky.

With the support of:  
The Scientific Delirium Madness Residency  
Provided by Leonardo/ISAST and Djerassi Artists Resident Program  
sponsored by the National Endowment for the Arts

**LEONARDO**  
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ARTS, SCIENCES AND TECHNOLOGY

DJERASSI   
RESIDENT ARTISTS PROGRAM



Ian Haig

## Impossible and Incompatible Bodies

**[Abstract]** I am interested in the incompatible aesthetic of the messy, abject body and its aesthetic opposite: the clean, sterile and technological. The aesthetics of the abject and the technological seem to operate at opposite ends of the aesthetic spectrum.

For some time now a theory for the body within new media art culture has been developed, including the disembodiment, augmentation and extension of the body within emerging media. However, it is my proposition that with all this talk of the body and art and technology, a theory of the abject body within the genre is not present. The eradication and jettisoning of the abject body from the framework of art and technology appears to be as violent and absolute as the aesthetics of the abject body itself.

Hal Foster spoke of the return of the real and the return to the body in art in the 1990s, it is my position that twenty years later in 2016 we see the return to the body, but unlike the 1990s' "abject art" the contemporary media environment has amplified an awareness of our own corporeal bodies. Increasingly we are often confronted and forced to re-familiarise ourselves with our own bodies, their fragility and biological corporeality all amplified by the omnipresence of its aesthetic opposite: the rational and logical technological media landscape.

**[Keywords]** bodies, visceral, corporeal, media, abject, art, technology

**I**n 2016, we are seeing a return to the visceral body, however, this is not occurring in the idiom of media art. For example one only has to look at the explosion of mainstream television shows like *Embarrassing Bodies*, *The Biggest Loser*, *Supersize vs Superskinny* which revels in the abnormal and visceral body in all its glory, to the body horrors in popular TV series like *The Walking Dead*, *Dexter*, and *Hannibal*. We are surrounded, it would seem by visceral bodies in a large percentage of popular screen/media culture but not in the discipline of media art. The very genre which identifies itself as

“media art” removes itself from cultural manifestations of the visceral and corporeal body so commonplace in popular “media”. This invisibility of the abject body within media art culture possibly comes back to the old dichotomies of high and low culture. Rather than embracing the extremes of the body – with all its grisly abjection – media artists separate themselves from such sensationalistic, crude and lowly themes.

Mike Kelley, for example, refers to the binaries of the art world not as high and low, but as *allowable and repressed*<sup>1</sup>. He argues that the official art world allows and engages a certain kind of art practice and represses another. Adrian Martin too echoes this concern: *the occluded inner body is often tastefully censored from humanist, middlebrow (and High Art) representations*<sup>2</sup>. The increased consumption and viewing of visceral bodies through various popular media and digital screen technologies amplify our own bodily corporeality and abjection, as critically highlighted by Hal Foster where he states how increasingly ones own subjecthood is affirmed by the destruction of other bodies on screen<sup>3</sup>.

With so many possibilities now available for viewing the visceral screen body – what does it mean for the real body in this mediated and increasingly virtual environment? New and emergent technologies are imbued with a dominant paradigm of progress and advancement (faster computers, higher-resolution displays etc). It is, therefore, ironic that the actual program content delivered by broadcasters via sophisticated high definition video, fast internet bandwidths, and streaming digital videos are of visceral, body horror. However, Media-art practices which often utilise these same new technologies present the viewer with a body that is often removed from the corporeal, its visceral materiality, and related aesthetics of disgust and repulsion.

<sup>1</sup> J. C. Welchman, I. Graw & A. Vidler, *Mike Kelley*. Phaidon Press 1999.

<sup>2</sup> A. Martin, *Body Dysmorphic Order* (Catalogue essay for Video Nasty), 2015.

<sup>3</sup> H. Foster, *Return of the Real*. MIT press 1996.

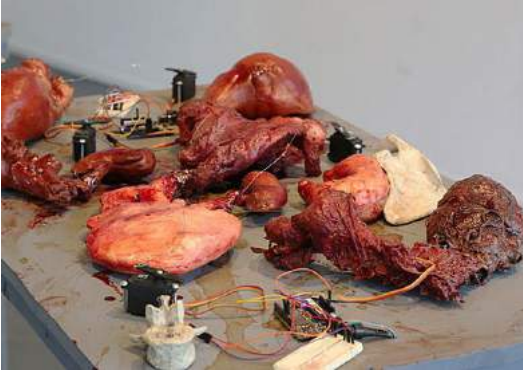


image [left]:  
*Workshop of Filthy Creation*, Ian Haig, 2013.

The genre of Bio art is possibly an exception here, whereby many bio art works do slide into messy, moist and potentially abject territory and clearly bio art is all about re-instating the material of the body, opposed to its dematerialisation through other digital means. However, I believe Bio art sits outside of the definition of media art and is often underpinned by an empirical and sanitised bio-science framework. The abject body operates as the fundamental opposite to the scientific body. It is the body of disease, decay, and the dying. It is the body that sits outside of classification, meaning and value. Abjection that is present in the discipline of science is quickly rendered non-abject due to its context in the clinical, the educational and the value system of scientific inquiry; it is within a paradigm of rationality, empirical knowledge, and progress, hardly the spaces of bodily abjection. The inability for science to represent the abject body without the frame of the clinical and the narrative of progress is perhaps the inability for a media arts culture which embraces the idiom of science to incorporate it into its own aesthetic framework.

Hardwired into so much media art is the notion improvement, advancement and progress which is also a common narrative found in many of the Ad campaigns for commercial developments in technology from smart phones, digital cameras to the latest software updates. It would appear, then,

that the abject within the context of emerging media art culture provides an important and critical function: to disrupt, eradicate and short-circuit the discourse and framework of technological utopianism, determinism and indeed progress.

Georges Bataille developed the notion of base materialism as a general concept for matter that culture and society had no use for; such matter is often formless and has no rights to speak of. In the context of art and technology, which has as its foundation ideas of progress, advancement, and forward thinking, base materialism like the abject body is clearly a concept that has no currency or purpose<sup>4</sup> and it is precisely because of this that the abject body is of interest in such a context.

In 1996, Hal Foster spoke of the return of the real, the return to the body in art, and a focus on materiality and the body<sup>5</sup>. In many respects, the contemporary popular media environment has amplified an awareness of our own, individual, bodily abjection. In direct contrast to the digital screen and technology's perfection, speed, resolution, and rationality we are reminded our bodies remain primitive, irrational, messy and most of all abject.

In the mid-1990s, abject art and bodily themes of disease, horror, contagion, and the visceral were making an appearance in the visual arts, however, in new media art of the 1990s, the opposite was occurring. Utopian narratives of the digital revolution began to appear along with virtual reality, and the promise of no body – and with it – no abjection. Since the 1990s the developing world of digital technology within the idiom of media arts – of computers, the web, virtual reality – has seen the focus move away from the corporeal body as a site of abject materiality to the world of the digital – to the spaces of screen culture, interactivity, immersive worlds, data

<sup>4</sup> G. Bataille, *Visions of Excess (Selected Writings 1927–1939)*. University of Minnesota Press 1985, 51.

<sup>5</sup> H. Foster, *Return of the Real*.

image [right]:  
*SomeThing*, Ian Haig, 2011.



spheres, information systems, networks, computer programming and augmented realities.

I am interested in the incompatible aesthetic combination of the messy, valueless, abject body and its aesthetic opposite: the clean, sterile, rational and technological. The aesthetics of the abject and the technological seem to operate at opposite ends of the aesthetic spectrum. The idea of abjection functions according to Mark Dery as a:

bracing corrective to the frumpy, middlebrow morality of the mainstream art world. The politically correct, bourgeois mind insists that our guilty cultural pleasures be validated by "redeeming qualities"; it cannot countenance abject art that delights in the irredeemability of its subject and hence of itself<sup>6</sup>.

For some time now a theory for the body within media art culture has been developed, including the disembodiment, augmentation and extension of the body within the space of emerging media. However, it is my proposition that with all this talk of the body and art and technology, a theory of the visceral and abject body within the genre is not present. The eradication and

<sup>6</sup> G. Lovink, "Building a progressive, pragmatic Futurism (an email interview with Mark Dery)", <http://thing.desk.nl/bilwet/TXT/dery.txt>.

jettisoning of the abject body from the framework of art and technology appears to be as violent and absolute as the aesthetics of the abject body itself. Dery again has made the point:

It's the body's job, these days, to be a symbol of "detestable putridity" in the eyes of an Information Society hallmarked by an exaltation of mind and a contempt for matter, most of all the aging, earthbound relic of Darwinian evolution that the digerati sneeringly refer to as "meat"<sup>7</sup>.

In some respects, the representation of the abject within culture is now found not in the pristine white washed hygienic walls of the gallery and museum, nor in the progressive worlds of media art and art and technology, or even in the wet science lab but in the mysteries of the network that is the internet. The web is now the cultural site for extreme bodies, diseased bodies, horrible bodies, bodies in states of decay, bodies beyond repair, inside out bodies, bodies beyond abjection. How can one produce abject art in the era of the web and the over-visibility of the abject, visceral body? Some of my own projects have attempted to reference the "abject internet" in a variety of lateral ways – represented as bio-morphic horrors, and physical manifestations of new kinds of bodies which the web has given birth to.

Beyond YouTube, the website that functions as a direct link to the pathological and disturbing is rotten.com, a website that is probably the closest thing to a snuff film. Attracting over fifteen million hits per day and online since 1996, rotten.com, with its pathological archive of sicko images of decapitations and grisly images of manufacturing industry accidents and other

<sup>7</sup> M. Dery, "Medium Rare", 1998, *21C*, <http://www.21cmagazine.com/Mark-Dery-Medium-Rare>.

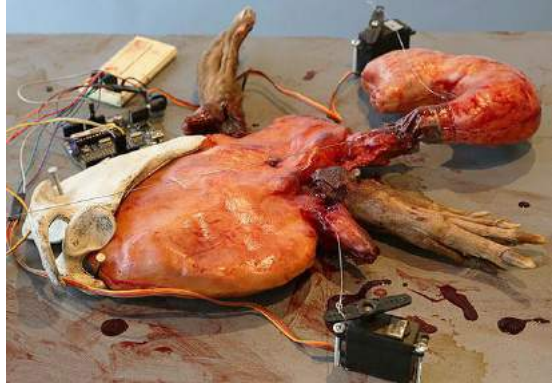


image [right]:  
*Workshop of Filthy Creation*, Ian  
Haig, 2013.

assorted horrible imagery, it offers a shotgun blast in the face of decency. Rotten.com is the internet as putrefaction. As their byline states; a *truly unpleasant experience*<sup>8</sup>. This is the web at its most disturbingly abject and base, a door into all that is depraved and extremely nasty. The site's sheer popularity and longevity are testament to its audience's never-ending fixation for the unshowable and the unspeakable.

Of particular interest here is Colin McGinn's notion of cinema which he states can only ever depict *quasi-disgust*<sup>9</sup>, as we are protected from real disgust and abjection because cinema as a form primarily consists of projected light. Within the context of visual arts and specifically media arts, abjection can never entirely offer a sense of contamination or contagion for abject material in the art world also deals in abjection only as simulacra. This is a critical and important point my own work explores; the abject is entirely and self-consciously fake, simulated and artificial – it is abjection as representation, for this is all it can ever really be. My version of abjection is mediated

<sup>8</sup> <http://www.rotten.com>.

<sup>9</sup> C. McGinn & S. Riches (ed.), *The Philosophy of David Cronenberg: The Fly and The Human: Ironies of Disgust*. The University Press of Kentucky 2012, 374.



image [left]:  
*Fleshify the World*, Ian Haig, 2013.

through the lens of the body horror movie, the internet, B grade theatrics and other cultural sites of bodily abjection and representation.

However, the notion of abject art is in itself somewhat problematic and needs further analysis as Hal Foster puts it:

Can the abject be represented at all? If it is opposed to culture, can it be exposed in culture? If it is unconscious can it be made conscious and remain abject?<sup>10</sup>

In many ways, the site of the gallery or art museum as a validated cultural space is probably the last place that the truly abject can occur. Ultimately the abject is that which takes place outside of culture because like the monstrous, once such material is domesticated and accepted by culture it ceases to be abject. The very notion of its inclusiveness and its acceptability short-circuits its status and its power of abjection.

Underpinning this is the idea of exclusion, for the abject can only ever retain its power when it is operating outside of a cultural context (the notion of the underbelly of the abject internet as operating outside of “culture” is important here). Any real notion of transgression in art practice becomes

<sup>10</sup> H. Foster, *Return of the Real*.





image [left]:  
*Automated Tongues (Good Taste)*,  
Ian Haig, 2015.

highly questionable when the very framework of the art institution or museum allows the transgression to take place and indeed accepts it. It's also worth remembering that within the world of contemporary art the label of *Abject Art* was essentially coined and validated by a major cultural institution such as The Whitney Museum in 1993 in the seminal show *Abject Art: Repulsion and Desire in American Art*. The abject is clearly no longer the outsider, the other, the marginalised. It is no longer the domain of underground art cultures and subversive performance art but accepted and in some modes of cultural production, expected.

It appears that the more advanced our technologies become – the more sophisticated our mediated environment and digital delivery systems – the more there is a desire for the primitive, the violent and the visceral. In response to the development of such technologies, our primitive evolutionary switches are turned on and our latent appetite for the visceral is activated. An unconscious need arises for such material. J. G. Ballard referred to the notion of *pure visceral sensation* when often referring to the contemporary media environment, where he points out:



image [right]:  
*The Screen of Flesh*, Ian Haig, 2015.

The media landscape of the present day is a map in search of a territory. A huge volume of sensational and often toxic imagery inundates our minds<sup>11</sup>.

Such abject and visceral imagery is no longer out there, external to ourselves and our world, but is now, in a very real sense, part of our developing unconscious, defining who and what we are.

Matteo Pasquinelli has asked the question of the true nature and latent meanings of our media landscape:

What is the nature of this dark side of the machinic landscape? Irrational violence, animal instincts, sexual impulses and natural aggressiveness emerge as constitutive of the “biomorphic horror” pulsating through the collective technological imaginary<sup>12</sup>.

Perhaps contemporary culture is already so enthralled and obsessed with such topics that the media arts offers us an alternative, an escape route

<sup>11</sup> J. G. Ballard, *Atrocity Exhibition*. Harper Perennial edition 2002.

<sup>12</sup> M. Pasquinelli, Excerpt from *Animal Spirits: A Bestiary of the Commons*. Rotterdam: NAI Publishers / Institute of Network Cultures) 2008, <http://www.ballardian.com/animal-spirits-a-ballardian-bestiary>.

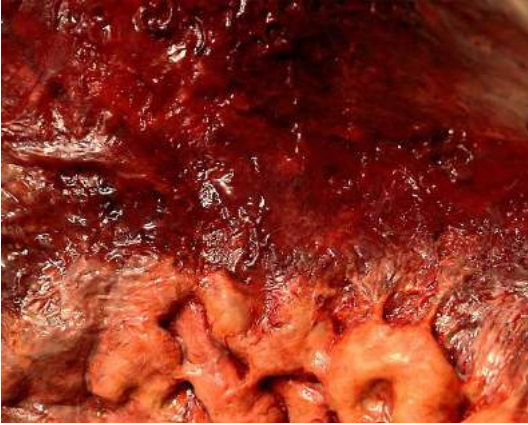


image [left]:  
*Skin Freak*, Ian Haig, 2012.

from the abject bodily reality of our lives and provide a clear move away from the worlds of rotten.com, pathologies, disease and body horror.

I want to return to J. G. Ballard once again, for perhaps it's Ballard's observation which so accurately sums up the condition of the contemporary networked media landscape which has become such an integral part of our lives – this condition that combines our love affair with the same technologies and networks of consumerism and the darker edges of technology as a source and facilitator for human perversion and the potentially visceral:

The marriage of reason and nightmare which has dominated the 20th century has given birth to an ever more ambiguous world. Across the communications landscape moves the specters of sinister technologies and the dreams that money can buy<sup>13</sup>.

Here Ballard defines the aesthetic that, in many respects, summarises much of my research: “the marriage of reason and nightmare”. Technology; the computer, programming, electrical motors, and wiring, hardware, video screens, data, all fused with the abject, the visceral, the non-technological,

<sup>13</sup> J. G. Ballard, “Introduction” to the French edition of *Crash*, reprinted in *Crash*. London: Triad Paladin 1974.

the bodily, the repulsive, the unpleasant and the perverse. Importantly what appears to be a seemingly incompatible aesthetic within the worlds of media arts culture, art and technology and the abject is, as Ballard points out, entirely compatible, the essence, in fact, of our contemporary media-driven existence.

While the culture of media arts appears to be one area where the abject has not been accepted, tolerated or included. Like a homeless bum who is rejected from society, in order for society to reach its ideal, it would seem media arts culture has eradicated the abject in order to attain its own ideal.

Finally, as our identities and biologies have now extended into the framework of the screen and the media landscape, curator, and critic Joshua Decter has pointed out:

media cultures are a euphemism for how we reproduce ourselves, as a society, into a spectacular – i.e., ocular and aural – organism whose viscera has become technology itself<sup>14</sup>.

<sup>14</sup> Z. Kaplan, *Art Focused and Distracted: Three New Media Exhibitions Curated by Joshua Decter*, 2014, <http://rhizome.org/editorial/2014/apr/28/art-focused-and-distracted-joshua-decter/>.

ΑΝΑΜΕΣΑ ΣΤΗΝ ΑΛΗΘΕΙΑ ΚΑΙ ΤΗΝ ΠΑΡΑΒΑΣΗ:  
Η ΜΕΤΑΛΛΑΓΜΕΝΗ ΦΥΣΗ ΤΗΣ ΕΠΙΣΤΗΜΟΝΙΚΗΣ ΕΙΚΟΝΑΣ

BETWEEN TRUTH AND TRANSGRESSION:  
THE SHIFTING NATURE OF THE SCIENTIFIC IMAGE

Rob Kessler

## Beyond Effect: Chromatic Transgressions and the Scientific Image

**[Abstract]** In a recent advert on the website of the Royal Microscopic Society a course was being offered in “Enhancing your image”. The course aimed “to give delegates an introduction to the basics in colouring and enhancing images taken on a microscope with Adobe Photoshop, enabling them to make their images even more beautiful and inspiring”. So how does this square with scientific truth?

Technology dissolves boundaries but lays traps for the unsuspecting user. Until recently the rules governing the use of imaging programmes for the scientist have been determined by the discipline, protocols to be observed to ensure that effect does not undermine the role of the image as proof, evidence of a measurable investigation. But now it would seem that “beauty” is an admissible quality. Leaving aside how one defines beauty in this context the opportunities for scientists to project their images to a wider public are increasing as witnessed by competitions like Nikon Small World. These competitions reveal a dazzling and colourful array of neural networks, bacterial monstrosities and other micro-organisms selected and judged for scientific relevance, originality, technical proficiency and visual impact. With such prescriptive criteria it is not surprising that much of this work is shunned or dismissed by the art world, and understandable given the lack of any clear aesthetic or critical position. Ignorance of scientific content also inhibits evaluation by the non-specialist, but the art world too is shackled by its own reluctance to engage with work that does not conform to the vagaries of its own rules. Witness how long it took for photography to be accepted as an art form.

Transgressive boundaries evolve out of habit and ignorance. To dissolve the barriers, to create meaningful, informed work that goes beyond the superficial, beyond the “creative bypassing of scientific grammar”, to explore ideas of commonality and difference that can straddle these seemingly detached communities requires a deeper exchange. The practices of science and art may be considered as a process and a product, a way of examining the world through a series of filters. The effect of these filters serves to reveal subjects under new conditions, exposing the hidden, clarifying ambiguity, concealing the unwanted and in so doing to provoking alternative observations and arguments. A process of subtle distortion and mediation.

**[Keywords]** microscopy, colour, science, image

**B**etween truth and transgression. In a recent advert on the website of the Royal Microscopical Society a course was being offered in “Enhancing your image”. The course aimed “to give delegates an introduction to the basics in colouring and enhancing images taken on a microscope with Adobe Photoshop, enabling them to make their images even more beautiful and inspiring”<sup>1</sup>. So how does this square with scientific truth? And whose definition of beauty is being applied?

If we browse through the pages of websites like Nikon Small World or the winners of the RMS imaging competition we witness high-chroma patterns of cellular structures, complex meshes of neural networks, crystalline fractals and miniature monsters of sci-fi proportions. Images from the Hubble Telescope also offer colourful auras of distant galaxies. They are indeed spectacular and visually appealing representations of our living world. We are also familiar with Leaving aside for a moment their problematic status within the wider context of photography and art, (after all, the art world has a poor record for marginalising works that draw heavily on emerging technologies), the question arises how are the images created, what is being revealed, what is being manipulated, what is being distorted – and why.

Working recently as a judge for the Wellcome Images of Science Awards, it was revealing how the references to scientific process were more rigorously scrutinised than the rather cursory acceptance of Photoshop manipulation. Something we are trying to address, the use of image programmes will continue to be used but they must be applied with the same degree of authority as the science. As was the case with the image of a human stem cell where the scientists had worked together in developing the image.

Manipulation is not a new phenomena, consider one of the most famous

<sup>1</sup> Royal Microscopical Society, <http://www.rms.org.uk/discover-engage/event-calendar/electron-microscopy-summer-school-2016.html>.

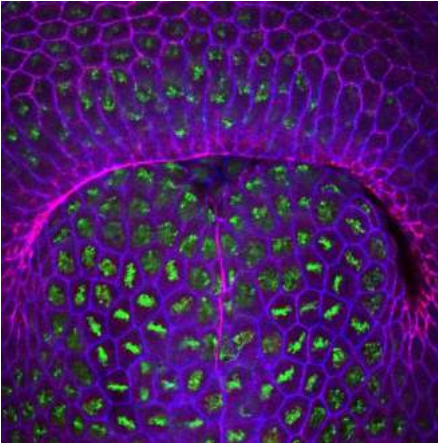


image [left]:  
Drosophila embryo. Staining for DNA (green), membrane protein (blue), adhesion junction protein (glue) in red. Rui Martinho. Instituto Ciencia Gulbenkian.

micro images published in the first book on microscopy *Micrographia* 351 years ago – the compound eyes of a fruit fly by Robert Hooke. Equally revealing however, is Hooke’s recognition that the mediation of the image had wider opportunities and implications. Writing in the preface of his great book he stated:

It is the great prerogative of Mankind above other creatures that we are not only able to behold the works of Nature, or barely to sustain our lives by them, but we also have the power of considering, comparing, altering, assisting and improving them to various uses. And as this is the peculiar privilege of humane Nature in general, so is it capable of being so far advanced by the helps of Art and Experience, as to make some men excel others in their Observations<sup>2</sup>.

This is a very prophetic and acutely perceptive statement. Although familiar to us now the image was as startling and mysterious then as contemporary images are to us now. In comparison the luminous detail of the abdomen of a fruit fly embryo may be unrecognisable outside the scientific community, but to the molecular biologist, the familiar fluorescent staining

<sup>2</sup> R. Hooke, *Micrographia*. 1665.



of cellular structures and protein membranes revealed by exciting the proteins with a focussed laser beam provide visual evidence that enable analysis and speculation of the development of life. It is only through the development of such processes that the scientist can reveal what otherwise might be hidden.

As an artist, to have the opportunity to move into another's territory, to engage with their discipline in a way that goes beyond the superficial, to explore ideas of commonality and difference is a privilege. One might even argue that it is vital in developing projects that are mutually beneficial and may straddle seemingly detached communities. Having worked alongside scientists, occupying their spaces, listening to their arguments and exploiting their technologies for nearly twenty years, our similarities and differences are revealing. Our respective practices operate both as a process and a product, a way of examining the world through a series of filters. The effect of these filters serves to reveal subjects under new conditions, exposing the hidden, diminishing ambiguity, concealing the unwanted whilst recognizing difference, to provoke alternative observations and arguments. It is a process of subtle distortion and mediation, one of concealing – to reveal, as in the act of looking through a darkened glass to observe a solar eclipse.

At the end of the 1990's I started working with Madeline Harley, a botanical scientist at Kew Gardens. She specialized in pollen analysis and morphology using a Scanning Electron Microscope (SEM), magnifying specimens up to X5000. I felt there were creative opportunities beyond the conventions of formalized scientific presentation that were not being exploited and after a brief training session I was soon able to create my own images.

The SEM offers ultra high definition revealing astonishing structures and surfaces but the elegant sophistication of the black and white micrographs, seemed to locate the images within the context of contemporary art photography. Having seen the way scientific imaging often crudely applied colour I believed there was an opportunity for developing a new aesthetic

and a wider audience for the work. Perhaps out of respect for what I perceived initially as scientific truth, and not wanting to be accused of distorting reality, the early experiments were chromatically understated. However, colour became more strategic as I gradually became aware that both the artist and the scientist are engaged in degrees of mediation and manipulation to present a particular insight into the subject. There were common languages; she described the structure and surfaces of the pollen as sculpted and ornamental, but there were also differences. Madeline carefully washed and prepared her specimens to be fully inflated and in good condition. I used pollen directly from the plant – the deformities of collapsed forms were equally relevant to me as “perfect” specimens.

As I presented the work through exhibition and publication I was often asked about the colour – was it real, was it the original colour? Clearly it was not, at which point the response was often – “so it is *false colour*”. False colour is a term applied to scientific images to which colour has been added through the use of digital graphic applications to identify specific areas or chemical make up of the specimen. The aesthetic being defined more by the programme and the conventions of scientific practice rather than the user. At the time I started to object to this accusation of *false colour*. My use of colour is defined by a mixture of critical, reflective, and intuitive practice informed by my scientific knowledge of the specimen. I try to create images that lie somewhere between science and symbolism, in which the many complexities of representing plants are concentrated into mesmeric visual portraits. The false colour question is something I am seldom asked about now. This may be due to the increased sophistication of the imaging technologies available to the scientists and their ability to use them, and also the number of artists gaining access to their technologies.

Much time has been given over to musing on the cultural mediation of nature and whilst my work is also highly mediated and culturally located,

the mediation is a means to an end rather than the focus of enquiry. The intense subtleties of colour and the simultaneous chromatic contrasts become informative and emotive, the intimate complexity of the forms creating an attraction that lands on the eye and penetrates the mind just as a drop of ink pervades a glass of water. In this way the images mesmerize with a visual allure that resonates fiercely and spontaneously on the senses, pre-empting any cultural analysis as in observing an exploding firework in the void of a dark sky, but instantly serving as a neural trigger to excite memory and imagination<sup>3</sup>.

The work demands attention without a priori knowledge or theoretical deduction. When confronted by an image of a single grain of pollen it is not important at the point of engagement for the viewer to know from which flower or in which country the specimen was collected, or the microscopy and digital technologies by which the image was created. Its place in the great canon of botanical illustration or flower painting may be of scant regard and we should not forget that the bee will have a very different viewpoint of the same subject<sup>4</sup>.

It may be helpful to give some indication into the processes and factors governing my use of colour. With the image of the seed of a Sand milkwort from North America and the Cornflower I am trying to give it a life and an audience beyond the field, beyond the Seed Bank. The colouration of the seed is derived from colours found in the original plant and the functional characteristics of constituent parts. The purple and blue trichomate hairs at the top act as a parachute to carry the seed away from the plant. The embryo seed is encased in the central body of the seed. At the bottom the brown area is known as an elaiosome – appropriately from the Greek, *élaion* (oil) and

<sup>3</sup> R. Kessler, *Polarities of Practice*. Published in *Unknown Quantities: Art & Design Cultural Criticism & Politics*, UAL 2014.

<sup>4</sup> R. Kessler, *Polarities of practice*.



image [left]:  
Sand milkwort and Cornflower.  
Hand coloured micrograph. Rob  
Kesseler, 2008.

sóma (body). This is rich in lipids and proteins and particularly attractive as a food source to ants, which take the seed to their nest, consume the elaiosome and then reject the remainder. At which point, being lighter, the seed continues to be blown further away from its source to set down roots. And just as the plant uses a range of dispersal strategies like this to ensure its successful regeneration, so too do my images draw on contemporary dispersal mechanisms. Following the publication of the image in several American scientific and natural history magazines, a Google search for the plant would bring up seven out of the first ten hits.

Returning to the ants, an image of the refuse tip around their nest outside my studio in Corfu, reveals their intense industry and diversity of their diet. Taking just one of those seeds, a *Medicago minima*, it is possible to show the journey from field to frame. To prepare a specimen for the SEM, it is first sputter coated in a microfine layer of platinum or gold and placed in a vacuum chamber where it is bombarded with a beam of electron particles that are bounced off onto a sensor that records super-fine detail. The SEM was



image [right]:  
Discarded seeds around an ants nest.

designed for examining very small objects, but by photographing the largest specimens possible it enabled the creation of images up to one meter across at high resolution. Something the scientist would never have the need or the time to do. Being large, only small parts can be recorded at one time and in a form of reconstructive surgery, pieced together to form the whole image. After cleaning up backgrounds and resolving optimal tonal contrast, multiple colour layers are created and partially erased to create a sophisticated chromatic modelling across the surface; illuminating and the projecting the image out beyond the void of its black ground.

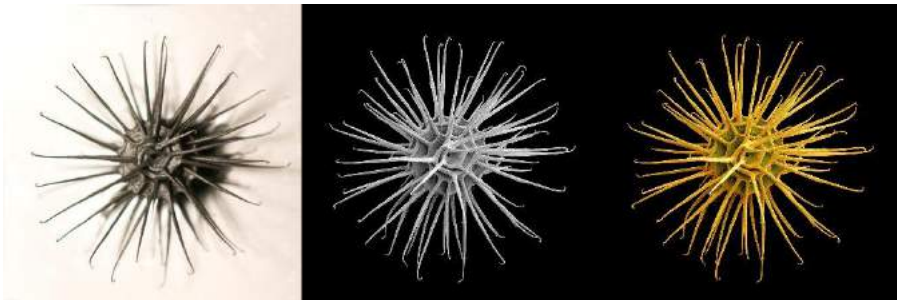


image [above]: *Medicago minima*. Seed coated with platinum, assembled greyscale image, final image after colour addition. Rob Kessler, 2013.

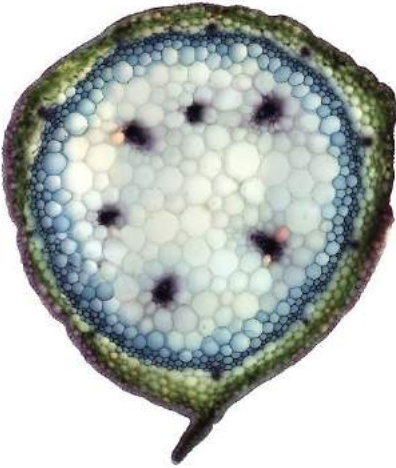


image [left]:  
Naples garlic. Microfine stem section  
stained with Toluide blue. Rob  
Kessler, 2011.

The use of colour in preparing specimens for microscopic examination has other precedent. Plant cells, human and animal tissue are almost colourless when sliced thinly, so to reveal their complex structures they are stained prior to examination. As part of a recent fellowship at the Gulbenkian Science Institute in Portugal I developed a series of images derived from microfine stem sections of local flora. Using a light microscope I again pushed the magnification beyond the conventions of regular practice by photographing at the highest magnification, taking multiple layers at different focal points to construct full resolution images up to four meters across.

The artwork in the end may be the creative speculation that evolves through a fusion of artistic and objective reality, perhaps as Colleen Boyle has described in her essay on Unseen realities via photographic images, “a perceptual bridge – an interface – between what we know and what we imagine”<sup>5</sup>.

<sup>5</sup> C. Boyle, “The Eyes of the Machine: The Role of Imaginative Processes in the Construction of Unseen Realities via Photographic Images”, in: *On the Verge of Photography: Imaging Beyond Representation*. Birmingham: Article Press 2013.

I started by drawing attention to the possible problematics of the use of colour in scientific images and as an artist, my images are highly mediated. They are however the result of a deep engagement with scientific communities. I prepare all of my own specimens and do all my own microscopy and the mediation is based on a sound understanding of the subject. Perhaps because the results are close enough to what the scientists are familiar with, but sufficiently sophisticated and clearly different to what they are able or have time to produce, the images have become highly respected within the scientific community. The question then follows what understanding of art practice and ideology does the scientist need to have to create works that would be valued within the arts? There is no simple or single answer, but total immersion across cultures is one place to start.

Catarina Pombo Nabais

## The Most Profound is the Skin: The Power of Tattoos

**[Abstract]** The aim of this paper is not to provide a psychological explanation of the practice of tattooing but rather to think out, from a philosophical point of view, the practice of tattoo in its political and social dimension and in its two opposite directions. Special attention will be given to the tattoo practice among prisoners and criminals mainly through the specific case-study of a Portuguese collection of tattoos recollected by the “Legal Medicine Institute of Lisbon” in-between 1910 and 1930 (it will be seen for the first time in near future in an exhibition I am curating entitled “The most profound is the skin”). In this sense, I propose to see how the turn of the XX century got back to a negative look upon tattooing and to grasp the meaning of all this negative movement through Foucault’s philosophical perspective.

**[Keywords]** tattoo, power, domination, submission, visual language

**H**istorical context. The practice of tattoo is the more ancient practice of body’s modification we know. In 1991, in the Ötztal Alps, the alpine glacier along the Austrian–Italian border, a tourist couple discovered a frozen human body having sixty-one tattoos all over his body. After a long study of the body, the researchers at the “EURAC-Institute for Mummies and the Iceman” published their findings in the *Journal of Cultural Heritage in January 2015*. The mummy became known as Ötzi, the “European Tyrolean Iceman”, estimated to be died somewhere around 3250 BC<sup>1</sup>.

<sup>1</sup> Cf. M. Samadelli, M. Melis, M. Miccoli, E. Egarter Vigl & A. R. Zink, “Complete mapping of the tattoos of the 5300-year-old Tyrolean Iceman”, *Journal of Cultural Heritage* 16, 753-758, <http://www.eurac.edu/en/research/health/iceman/Pages/newsdetails.aspx?entryid=109475> (accessed 25/10/2016).



Even if it is impossible to determine its beginning, we know that tattooing is a very ancient and spread practice. Several archaeological findings (tattoo tools and preserved human skin) show that tattooing took place in ancient Greece, Persia, was present among the ancient Britons and Gauls, in Africa, Americas and Asia<sup>2</sup>. But, besides its large extended reach since antiquity, tattoo had different meaning in each culture. In Polynesia, tattoo is mainly a male ceremony testing resistance towards pain and fight skills for battle. However, in ancient Egypt, it seems that the art of tattooing was mainly a female practice, transversal to all social classes, from women supposed to be prostitutes to a high priestess named Amunet<sup>3</sup>. The most ancient tattooed women belonged to small agriculture communities, around 2300-1500 BC, and were offered to the king of Egypt in order to be married with the military chiefs<sup>4</sup>. In both cases, tattoo practice was taken as a religious ritual and a symbol of strength or fertility and long-life.

But, tattoos were also used with a social and political dimension. Tattooing works now as a proof of submission of the subject towards his master, or as the sign of the superiority of the penal system, as an infliction directly done to the body of the subject. For example, in Greco-Roman times, tattoo was a way of marking the prisoners and slaves as a symbol of inferiority. The same happened with the Nazis who tattooed Jews in the concentration camps as a sign of exclusion and punishment. On the contrary, in Central Asia, during the 4<sup>th</sup> and the 3<sup>rd</sup> century BC, tattoos were found mainly in

<sup>2</sup> Cf. C. Taliaferro & M. Odden, "Tattoos and the Tattooing Arts in Perspective: An Overview and Some Preliminary Observations", in: R. Arp (ed.), *Tattoos: philosophy for everyone: I Ink, Therefore I Am*. Oxford: John Wiley & Sons 2012, 4.

<sup>3</sup> Cf. C. Taliaferro & M. Odden, "Tattoos and the Tattooing Arts in Perspective: An Overview and Some Preliminary Observations", 6.

<sup>4</sup> Cf. L. Renaut, "Le tatouage dans l'Antiquité", in : *Tatoueurs, Tatoués*. Paris: Musée du Quai Branly/Actes Sud 2014, 24.

half-nomad elites of society, namely chiefs and warriors, as a way of competition for power and recognition among their community<sup>5</sup>. As Luc Renaut states, “the sovereign and the administration of the big temples in the Ancient Middle East sometimes tattooed their workforces in order to avoid alienation or deviance”<sup>6</sup>.

Other diverse tattoo meaning may also be recovered. In ancient Greece and Rome, more organized administrative societies where a system of archive files already existed, tattoos were used not only as a mark of penal sanction or ownership (of prisoners and workers) but also as ornament. And in old artisan medicines, tattoo may have a therapeutic function, running as a little surgery, made in the site of the pain in order to block or to facilitate the exchange of fluids. In other cultures, tattoo may also be, for instance, the sign of loyalty, of leadership/membership of a community, of the affirmation of magical powers, of the availability to mate as a symbol of fertility.

However, this tattoos numerous meanings will slowly become reduced to a single point of view. With Christianity, a negative conception of tattoo as transgression and taboo will prevail. Even if, since the Neolithic times, tattoo was a ceremonial practice with many and different meanings according to the diverse cultures, performed through several methods in diverse social contexts all over the world, always having a positive meaning from fertility to magic powers, yet, tattoo gradually became a symbol of transgressive habits, a practice of demoniac and negative character. This change is mostly due to the rise and spread of Christian authority and encouragement<sup>7</sup>. In fact, both Old and New Testament took a great role in this condemnation of the tattoo. A quote from a teaching in *Leviticus* leaves no doubt for

<sup>5</sup> Cf. L. Renaut, “Le tatouage dans l’Antiquité”.

<sup>6</sup> L. Renaut, “Le tatouage dans l’Antiquité”, 26.

<sup>7</sup> As R. Ferreira writes, “in 787 AC, the Catholic Church forbids tattoo and declares it an object of pagan practices” (our translation). “Tatuagens: arte no corpo”, in: *Comunicação, Arte e Cultura* 14/12/2011, <https://comartecultura.wordpress.com/tag/tatuagens/> (accessed 14/9/2016).

the recrimination of the (now) forbidden practice: “You shall not make any cuts in your body for the dead nor make any tattoo marks on yourselves: I am the Lord” (19:28). And in the *New Testament*, in *Revelations*, there is a female figure, probably a prostitute, described as “The Woman on the Beast” which seems to be tattooed: “On her forehead a mysterious name was written: Babylon the Great, the mother of prostitutes and of abominations of the earth” (17:5)<sup>8</sup>.

Only in the XV century, when Europe emerged from the Christian Medieval Era and entered an age of explorations and adventures, Europeans recovered a certain positive look upon tattoos, now viewed as exotic and exuberant natural manifestations. We could even say that the passage from the Old World into the New World was more than the discovery of new territories: it was also the re-discovering of tattoos. As Taliaferro and Odden explain:

“The first modern record of tattoos dates from James Cook’s expedition to Tahiti in 1769 (...). Thus, tattooing slowly became an American folk art during the late nineteenth century. Tattoos were featured in the context of carnivals and circuses, but they slowly became integral to some elements of popular culture”<sup>9</sup>.

In the New World, tattoos were considered as rare and bizarre. However,

<sup>8</sup> Cf. the references of Old Testament in: <http://biblehub.com/leviticus/19-28.htm> and of New Testament in: <http://biblehub.com/revelation/17-5.htm> (accessed 01/07/2916). On this subject cf. also C. Taliaferro & M. Odden, “Tattoos and the Tattooing Arts in Perspective: An Overview and Some Preliminary Observations”, 5. It is quite curious that in the Hebrew Bible, we find a complete different, even opposite concept of tattoo: not as a God’s prohibition, but rather a divine protection. Being a salvation, tattoo is not a deprivation undertaken by some criminal, but the sign of a special and protected saint. Cf. E. Juniper, “How to read a tattoo, and other perilous quests”, in: R. Arp (ed.), *Tattoos: Philosophy for Everyone: I Ink, Therefore I Am*. Oxford: John Wiley & Sons 2012, 15-6.

<sup>9</sup> C. Taliaferro & M. Odden, “Tattoos and the Tattooing Arts in Perspective: An Overview and Some Preliminary Observations”, 5.

with the time pass, they became more and more objects of desire. Shown in circuses as popular objects of exhibition, their role became more and more akin to desire and sexual determination. Much later, during the Victorian era in Europe, tattooing becomes a fashionable popular practice in specific male communities, like sailors, and in America, during the civil war, it became a much trendy custom among soldiers<sup>10</sup>. It is not surprising that, in the 1960s, the work of the well-known biologist Alfred Kinsey, who found the celebrated “Institute for Sex Research” at Indiana University, USA, was of a big influence to the sexual revolution in the 60’s<sup>11</sup>. And today, as we can retrospectively realise, the same positive view of tattooing turns it out to be not only a popular practice but a mainstream fashion.

**Two opposite directions of tattooing.** As we have seen, tattoo is a very controversial practice. Since its beginning in a non well identified time, it seems that it has always been object of a positive and a negative use. But, there is another main opposition which is underlying all tattoo practice. In fact, by tattooing we mean two inverse movements: domination and submission. The tattoo has been used – and maybe it is still used today in some underground, secretive and criminal phenomenon of human traffic – as a domination strategy for marking prisoners and slaves as symbol of inferiority and obedience. On the other hand, we are also aware that in most of the submission context – be it a lawful incarceration, be it illegal circumstances of obedience and humiliation – tattoo tends to emerge as a counter practice among the submitted persons.

Now, face to these inverse movements of the tattooing practices, what is really astonishing is the effective counter-practice who guides the submit-

<sup>10</sup> C. Taliaferro & M. Odden, “Tattoos and the Tattooing Arts in Perspective: An Overview and Some Preliminary Observations”, 5.

<sup>11</sup> Cf. in S. Steward, *Bad Boys and Tough Tattoos: A Social History of the Tattoo with Gangs, Sailors, and Street-corner Punks, 1950-1965*. London: Routledge 1990, 40-43.

ted individual to tattooing him/herself. So, it is necessary to ask: How to explain the classical practice of a prisoner who voluntarily tattoos him/herself? Why is this practice so spread out? Why did it become a kind of universal language for criminals and prisoners to express themselves?

Lévi-Strauss offers a possible explanation. According to the famous anthropologist, who dedicated a huge part of his work studying several tribes in South America and New Zealand, there is a religious continuity in the meaning of tattoo all over the world, mainly in what concerns the psychological and social aspects. As he writes:

Among the Maori, as among the natives of the Paraguayan border, facial and corporal decoration is executed in a semi-religious atmosphere. Tattoos are not only ornaments. As we already noted with respect to the Northwest Coast (and the same thing may be said of New Zealand), they are not only emblems of nobility and symbols of rank in the social hierarchy; they are also messages fraught with spiritual and moral significance. The purpose of Maori tattooing is not only to imprint a drawing onto the flesh but also to stamp onto the mind all the traditions and philosophy of the group. Similarly, the Jesuit missionary Sanchez Labrador has described the passionate seriousness with which the natives devoted whole days to letting themselves be painted. He who is not painted, they said, is “dumb”<sup>12</sup>.

So, according to Lévi-Strauss we could say that, in those cases where the individual tattoos him/herself, he/she is practicing tattoo as a spiritual lesson for his/her life, engraving in his/her body the long tradition. Maybe such explanation can be extended to the case mentioned in the question above: the self tattooing done by prisoner or criminal could be viewed as the act of giving force and spiritual strength to a minority under submission. The prisoner tattoos him/herself as a way of receiving religious strength and power

<sup>12</sup> C. Lévi-Strauss, *Structural Anthropology*, trans. C. Jacobson & B. Grundfest Schoepf. New York: Basic Books 1963, 257.

in order to better face the problems included in his/her social recrimination/inferiority.

Yet, a completely different explanation was very influential at the beginning of the XX century:

Tattooed men who are not behind bars are either latent criminals or degenerate aristocrats. If someone who is tattooed dies in freedom, then he does so a few years before he would have committed murder<sup>13</sup>.

This is a quotation from Adolf Loos (1870-1933), a famous Austrian architect, coming from his much influential essay *Ornament and Crime*. This essay was written in 1908 and it was a kind of a *manifesto* against all forms of aesthetic decoration and a declaration of social and economic aversion to waste. Opposed to the *Art Nouveau* movement, Loos was a modern rationalist. He believed that everything that could not be justified by reason was superfluous and should be deleted. As he writes: "The evolution of culture is synonymous with the removal of ornament from utilitarian objects"<sup>14</sup>. For Loos, culture resulted in the renunciation of passions, and I quote again: "Freedom from ornament is a sign of spiritual strength"<sup>15</sup>. As well as the shape of the building, the skin of a body should also be determined only by reason, and there is no place for adornments<sup>16</sup>. So, we could say that according to Loos every kind of tattooing, including those made my prisoners and criminals to themselves, is an effect of a degenerated individual, it corresponds to an interior necessity that the individual cannot escape.

Loos' puritanism echoes the Victorian Era and it strongly stressed the

<sup>13</sup> A. Loos, "Ornament and Crime", in: U. Conrads (ed.) *Programs and Manifestoes on 20th-century architecture*, trans. M. Bullock. Cambridge/Massachussets: MIT Press 1971, 19.

<sup>14</sup> A. Loos, "Ornament and Crime", 20.

<sup>15</sup> A. Loos, "Ornament and Crime", 24.

<sup>16</sup> It is interesting to note that this thesis goes perfectly well in accordance with the fact that Loos was one of the first interior designers of modern times and he took much care of ornament inside the houses. The interior was the mirror of moral integrity and good manners.

moralist struggle against the degeneracy of Central Europe at the end of the 19<sup>th</sup> century. Precisely because of the conception of interior design as the translation of one's manner and spirit, the tattoos were viewed as immoral, as the sign of a rebel person who does not follow normative social habits. Loos' book *Ornament and Crime* expresses quite well the main point of view on tattoos at those rigid times. Now, this negative and pejorative judgment on tattoos was defended in Western culture and it became the "institutional" point of view on tattoo at the turn of the 20<sup>th</sup> century. It led to a huge production of studies based on the hypothesis of a direct relation between tattooing and predisposition to delinquency. In the area of evolutionary theory, for instance, tattoo was seen as the expression of the savage and primitive state of mankind. And it was the same negative view on tattoo that was spread out through Medicine and all the Social Sciences.

**Medical approach. The Portuguese example of a tattoo collection.** In fact, all over Europe, medical academies, in their attempted of finding a scientific justification for deviant behavior, put forward the hypothesis of considering tattoo as the expression of personality disorders. French and Italian schools of Legal Medicine were the most radical. That is the case of the French criminologist Lyonnais Alexandre Lacassagne (1843-1924) who, after making a huge research on more than three hundred soldiers as a military physician, emphasised that idea in his famous book *Les tatouages: Étude anthropologique et medico-légale* (1881)<sup>17</sup>.

The general assumption that tattooed persons had a predisposition to the practice of crime ended in the effective incarceration of the tattooed persons in correctional services. In France, as Jérôme Pierrat refers:

<sup>17</sup> Cf. J. Pierrat, "Le tatouage dans l'armée", in : S. Galliot & P. Bagot (ed.), *Tatouers, Tatoués*. Musée du Quai Branly, 39 and also E. Juniper, "How to read a tattoo, and other perilous quests", 14.

“In 1831, a normative document on tattoos is sent to the directors of central (prison) houses and, in October 1849, a communication from the Interior Ministry states that tattoos can help in the identification of delinquents”<sup>18</sup>.

Also, the English Government, in 1879, adopted tattoo as a way of identifying criminals<sup>19</sup>.

This hypothesis of a strong correlation between crime/deviant behaviour and the practice of tattoo was also working among the Portuguese medical community in the beginning of the XX century. The outstanding collection of the tattoos preserved at the “Portuguese Institute of Legal Medicine” is an eloquent outcome. The collection has been recently studied by a Portuguese physician, Dr. Carlos Branco, who also dedicated himself to the restoration of its exemplars. The following description of the collection is based on the documentation Carlos Branco gently shared with me<sup>20</sup>.

As Carlos Branco explains, the collection was mainly constituted by the physician and director of the “Lisbon’s Criminology Institute”, Rudolfo Xavier da Silva (1877-1948). He was the one who carefully recovered and studied the tattoo of the marginal, impoverished and criminals who arrived to the Institute of Legal Medicine and of the prisoners arrested at the central penitentiary of Lisbon. The collection is quite rich. It is constituted by a series of impressive skin tattooed fragments, by a significant number of drawings and by a detailed documentation archive. The infrequent and extraordinary skin exemplars have recently been fully restored by Carlos Branco and are now accurately preserved in about seventy bottles of formaldehyde.

<sup>18</sup> J. Pierrat, “Le tatouage dans l’armée”.

<sup>19</sup> Cf. “Tatuagens: arte no corpo”.

<sup>20</sup> C. Branco, *Recuperação patrimonial e museológica de uma coleção de pele humana tatuada do Instituto Nacional de Medicina Legal e Ciências Forenses (1.ª metade do séc. XX)*, Master Dissertation under the supervision of João Brigola, Raquel Henriques da Silva, Jorge Costa Santos. Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa 2016 (in press).





image [left]:  
Fragment of tattooed skin from the Portuguese “Legal Medicine Institute of Lisbon”, recently restored by Dr. Carlos Branco.

The huge documental archive – also preserved at the “Historical Archives of the Legal Medical Institute” – offers comprehensive information complementing each fragment of skin. Thus, each tattoo skin fragment has a complete information dossier about the correspondent tattooed individual. This dossier includes diverse legal documentation, mainly from legal police such

as name, date and place of birth, occupation, affiliation, civil status, residence, social habits, frequented locations, date and circumstances of death, reconstruction of the life’s history. It also includes photographs of the individuals, weapons and firearms of crimes in which they were involved as victims or as aggressors, remains of their clothes, sketches of the crime and dead scenes, biological materials of the individuals (e.g. hair), plaster face masks, newspapers refereeing the crimes, etc. It is very interesting to note

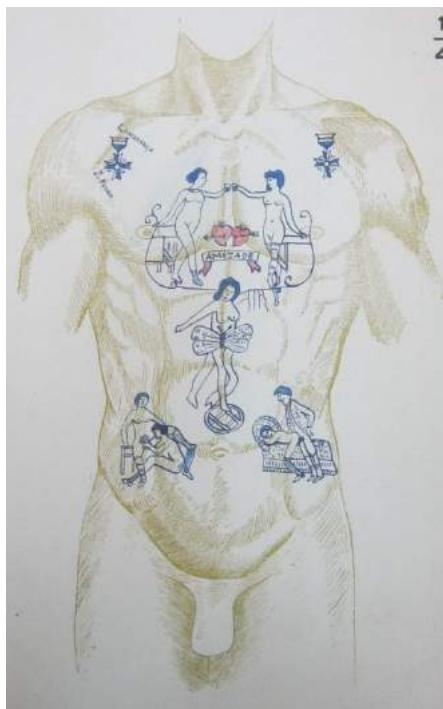


image [left]:  
Drawing from the documental archive of  
the Portuguese "Legal Medicine Institute of  
Lisbon".

that the crossed-information gathered about each individual included, further than the medical process and the additional documentation from the Legal Police, a lot of information about the very tattoos: their preparatory drawings, the reason for their choice, their cost, the place where each was done, the name of the artist who made them, the techniques, equipment and materials used.

In his article published in 1923<sup>21</sup>, Xavier da Silva extensive study of this collection enabled him to obtain a series of results with statistical signifi-

<sup>21</sup> Cf. R. Xavier da Silva, "Estudo sobre a iconografia das tatuagens", in: *Arquivo de Anatomia e Antropologia*, VIII. Lisboa: Instituto de Anatomia de Lisboa 1923, 112-115.

cance. Among his relevant conclusions, we highlight the possibility of identifying a stereotypical profile of the tattooed individuals. They are mainly male young people (ruffians, indigents, delinquents), mainly from Lisbon poor neighbourhoods, common clients of prostitutes, and night clubs and *fado* taverns. A second conclusion concerns the few tattooed women of the collection who are almost always prostitutes who tattoo themselves under request of their lovers and, for that reason, they tattoo the initial and/or their lover's name. A third conclusion concerns the most frequent themes used by the tattooed individuals consisting mainly in names and dates; fantastist and metaphoric drawings such as the typical hearts of love; erotic and pornographic illustrations; abstract points (five wounds); religious representations; symbolic pictures (e.g. anchors); patriotic and political signs as crowns, national flags, monarchical and republican symbols, busts of heads of political personalities; and other figurative pictures (sailors, prostitutes, women singers of *fado*, exotic animals, football/sports).

**The tattoo and the institutional power.** Thus, in Portugal as in other countries, a whole machine was set up in order to establish a portrait of the criminal-type: anthropometric studies, photography and drawings of the tattoos, medical reports, police reports and even civil documentation. Now, what is interesting to emphasize is the fact that this documental machine responds to an epistemology of deviance, an epistemology linked to criminology – a new scientific discipline which was able to circumscribe a new object of study: the delinquent and his/her consciousness.

The French philosopher Michel Foucault is the one who best explained the emergence and operational manner of this machine. According to Foucault from his celebrated book *Surveiller et Punir* (1975), behind this kind of collections there is a systematic will of scientific knowledge and of power. The constitution of such collections responds to a controlling program of the individuals by the governmental institutions. Power, says Foucault, is a

strategy, a technique, an abstract machine that functions independently from who governs it, an autonomous and non-personified machine that controls the bodies and the lives of the individuals<sup>22</sup>. The process of collecting and cataloging the tattooed images, the documentation made around each case, the files and archives on the lives of tattooed bodies, all this legal, institutional practices are part of a power apparatus aiming to know, and therefore to control, the lives of the subjects. As Foucault writes: “There is no relation of power without the correlative constitution of a knowledge field, neither a knowledge without both supposing and constituting power relations”<sup>23</sup>. So, power and knowledge are always in straight relation, not only because each of them would support or need the other in a kind of external fraternity relation, but rather in a necessary way, i.e., they are constitutive one from the other. Also, Foucault shows that this power machine is not centralized but transversal to all layers of institutions: schools, hospitals, military headquarters, industries (fabrics) and prisons, all functioning as panoptic devices, i.e., as architectural structures allowing the controller a perfect view over the subject’s action<sup>24</sup>. Foucault also argues that the power machine is a disciplinary machine, i.e., the control of citizens is done through discipline, as a power over the body’s gestures and postures, over the people’s uses of time, a form of controlling people’s lives and behaviors.

<sup>22</sup> Cf. M. Foucault, *Surveiller et Punir*. Paris: Gallimard 1975, 31.

<sup>23</sup> M. Foucault, *Surveiller et Punir*, 32.

<sup>24</sup> The Panopticon is a technique. A technique of control. “The Panopticon is a machine to dissociate the couple seen – be seen : in the peripheral ring, we are totally seen, without ever seeing; in the central tower, one sees everything, without ever being seen” (M. Foucault, *Surveiller et Punir*, 203, our translation). The idea is to render the subject an object of information and never an element of communication. The panoptic is a device of power that reduces the individual to an object of observation, the new object of the whole new emerged Social Sciences. “The Panopticon functions like a kind of laboratory of power. Thanks to its observation mechanisms, it gains in efficiency and capacity of penetration in the behavior of the men” (M. Foucault, *Surveiller et Punir*, 206, our translation).

Therefore, Foucault helps us to understand why, together with the seventy flacons of formaldehyde, together with the drawings and all the material and visual data carefully recovered by the Portuguese Legal Medicine Institute, the collection includes a whole documental archive. In fact, the discipline of the penal system is based on the documentation. It is the documentation (the archives, the law, the descriptions of the criminal, etc.) that sustains, that gives impact and power to the penal system. Times had changed: justice is not anymore made in the public sphere, by crucifying the criminals and applying to their bodies the cruelest physical punishments. Now, justice is more subtle, but also more pragmatic: justice system needs to write down every detail on the criminals in order to prove that justice is now a serious, even more effective, way of punishment. Documentation appears as a guarantee of the scientificity, and thus of efficiency and legitimacy of the very penal system. As Foucault writes:

What is at stake in this new knowledge, is a question of “scientifically” qualifying the act as a “crime” and especially the individual as a delinquent. The possibility of a criminology is thus given<sup>25</sup>.

This is why, according to Foucault, Medicine began to be so rigorous in doing a full and detailed description of the criminal. Medicine was also changing: it was becoming a very useful tool for the new arrived Social Sciences. It is not by accident that Sociology, Anthropology, Psychology, appeared precisely in this very moment, when a new justice system needed to be more coercive and powerful, turning the punishment from the physical body towards conscious and soul. The new Justice system has now its allies: Medicine, as well as the Social Sciences, which acquired their scientific status precisely by this need of a scientific proof of the new justice system. All scientific

<sup>25</sup> M. Foucault, *Surveiller et Punir*, 258 (our translation).

studies (anthropologic/sociologic/psychologic studies) were working together with the Justice. Quoting Foucault again:

A whole army of technicians came to take over the control from the executioner, the immediate anatomist of suffering: the supervisors, the doctors, the chaplains, the psychiatrists, the psychologists, the educators; by their mere presence close to the condemned, they sing the praise that justice is needing: they offer to the justice the guarantee that the body and the pain are not the last objects of its punitive action<sup>26</sup>.

Of course there is a very positive aspect in all this machine: it is a correctional machine, i.e., it teaches how to behave and so it avoids criminality. And it does so, because the system wins in scientific dimension and in dignity (the respect for being more subtle and well documented) what it loses in spectacle of cruelty. But, what we want to emphasize, what is important to highlight in order to answer the question put above about the nature of tattooing as a counter-practice, is the fact that, according to Foucault, this recently constituted science of the deviant, all this new field of knowledge (semiology of crime), is extended over the criminals themselves who, by that reason, paradoxically tend to collaborate with it: they tattoo themselves in order to document, to certificate, to make visible their criminal condition:

In this game the condemned answer themselves, displaying their crime and giving the representation of their misdeeds: it is one of the functions of the tattoo, vignette of their exploitation or of their destiny<sup>27</sup>.

<sup>26</sup> M. Foucault, *Surveiller et Punir*, 17 (our translation).

<sup>27</sup> M. Foucault, *Surveiller et Punir*, 264.

**Conclusion: the power of tattoo.** In the old reign of Justinian, in Constantinople, (527-565), there is a medical note from a doctor, named *Aetius*, referring to tattoos as *Stigmata*<sup>28</sup>. Now, after this short path on tattooing practice through the eyes of Foucault, we may say that this concept of *Stigmata* was still a naïve, mere descriptive concept. From the 19<sup>th</sup> century on, tattoo became not a simple *Stigma* but a true sign. Besides being made by the system, it assumed the capacity of expressing a criminal type; it became a clinical manifestation of the dark, deviant and possible criminal interior. Short, tattoo became a *Symptom*.

Getting to the conclusion, let us get back to the examples mentioned before.

I believe that, if we compare the paradigmatic image of a tattooed prisoner (e.g., the classical five signs' inscription in the hand) with the roman slaves marked by their masters or the Jews stigmatized by the Nazis, and if we analyse these two kind of inverse examples (the prisoner tattooing him/herself and the master tattooing a dominated subject) under the Foucauldian ontological thesis according to which power only exists within a field of strength in between two opposed forces: the subject and the Master, i.e., power only exists in between the force of control and the force of resistance, then, we may affirm that tattoo is always a chain of the power machine. Almost a magnetic force, tattoo is either used by the master to show his/her power, either by the subject as the confirmation of the power of the master. And even when tattoo is used by the prisoner as a way of resisting the power of the incarceration system, and – more generally – when it is made with a transgressive aim, it does not escape its condition of a power device. This also means that, tattoo is always a social map, a statement of the

<sup>28</sup> Cf. C. P. Jones, "Stigma and Tattoo", in: J. Caplan (ed.), *Written on the Body: The Tattoo in European and American History*. Princeton: Princeton University Press 2000, 4-5. *Stigmata* is the plural of the Greek word *στίγμα* (*stigma*), meaning a mark, tattoo. Cf. C. P. Jones, "Stigma: Tattooing & Branding in Graeco-Roman Antiquity", *Journal of Roman Studies* 77, 1987, 139-155.



image [right]:  
*O Fado*, oil on  
canvas 151x186  
cm, 1910,  
painted by the  
Portuguese  
painter José  
Malhoa (1855 –  
1933. Museum  
of Fado, Lisbon.

individual position towards society, be it emergent from the system, be it an anti-system deviance. *O Fado*, canvas painted by the famous Portuguese painter José Malhoa (1855-1933) where we see a celebrated *fado* singer at her time, Severa (also known as Adelaide da Facada). In the original painting, Severa was tattooed in all the extension of her arm but the King D. Manuel obliged the painter to paint over that part, in order to “clean” the tattoos, forbidden at that time.

In this final point, we cannot resist to ask if the counter practice of tattoo – so spread and fashionable as it is today – could not be seen otherwise.

Will it not be possible to think out tattooing as a language of its own, a device with ontological existence and autonomy? Will it not be possible to think out tattooing as a language through which people may express (and enjoy!) their freedom, to convey their interiority, to relieve themselves from slavery or incarceration, etc? Will it not be possible to think out tattooing as



a visual language within an epidermal grammar? Will it not be possible to think out tattooing as the production of an image, even when it is reduced to a sentence, a phrase or a name? An image-body, a body that expresses itself through image, a language that takes the skin instead of the voice or the paper as its vehicle, a language that speaks through the skin instead of the voice, a language not to be spoken, just visualized?

Let me finish with two quotations which both go in that direction:

One from Deleuze and Guattari: “A mark on the body [is] a graphic system, a geo-graphism, a geography”<sup>29</sup>.

And the other from Roland Barthes: “Language is a skin: I rub my language against the other. It is as if I had words as fingers, or fingers at the end of my words”<sup>30</sup>.

At last, after this (small and quick) adventure on the history and philosophy of tattoo, I came to realize the deep, profound meaning of the French poet Paul Valéry dictum: “*That which is most profound in the human being is the skin*”<sup>31</sup>.

Between Truth and Transgression: the Shifting Nature of the Scientific Image

Session provided by Center for Philosophy of Sciences of the University of Lisbon sponsored by FCT the Portuguese national funding agency for science, research and technology.



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<sup>29</sup> G. Deleuze & F. Guattari, *L'Anti-Œdipe*. Paris: Minuit 1972, 222 (our translation).

<sup>30</sup> R. Barthes, *Fragments du discours amoureux*. Paris: Seuil 1977, 87 (our translation).

<sup>31</sup> P. Valéry, “L'idée fixe”, in : *Œuvres Complètes*. Paris: Gallimard 1969, 215.

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Penny Papageorgopoulou & Dimitris Charitos

## Sturm und Drang, the Return: Geniezeit of the Posthuman

**[Abstract]** In recent years, the convergence of biology and technology has been of growing interest among different scientific disciplines. With regard to human, this radical change, has been described by the concept of “posthumanism”. In this paper, we present a brief review of the theoretical framework supporting this concept, in order to introduce the main theses behind posthumanism. Furthermore, we discuss four different cases of humans who harmoniously coexist in conjunction with technological artifacts and exceed the limits of human culture, society and art, ushering in the posthuman condition.

**[Keywords]** posthumanism, humanism, human body, technology, art

**I ntroduction.** As Jean Paul Sartre wrote, “Humanism is nothing but an ideology of lies, a perfect justification for pillage; its honeyed words, its affectations of sensibility were only alibis for our aggression<sup>1</sup>.” Man, privileged amongst other species and his own kind, has been attacked by the “anthropological deregulation”<sup>2</sup>, inevitably questioning what is known as humanism. Yet, long before, during the late 18th-century, the German movement of Sturm und Drang arose in the criticism of the Enlightenment ideals, which no longer defined the human condition. Being addressed as the Geniezeit or the era of the genius, the period that lasted no more than two decades paved the way for the advent of free expression against the imposed rationalism

<sup>1</sup> J. P. Sartre, *Critique of Dialectical Reason*, 1. New Left Books 1976.

<sup>2</sup> J. Baudrillard, *The Vital Illusion*. Columbia University Press 2001.

and aesthetics, as well as freedom from the imperiousness of the sociopolitical and religious structures of the time.

Similar to the iconic Goethe's "Prometheus" of Geniezeit, the posthuman asserts himself/herself in the modern society, pushing the entrenched sociopolitical, religious and artistic boundaries. Furthermore, in the likeness of Prometheus, posthuman, is in pursuit of subduing the anthropocentric relationships developed by man with other living things and objects, often based on violence and exploitation. The dehumanization process further affects the relationships of man with his own kind, referring to racial, national or minority groups bearing different characteristics, as society still suppresses difference and alienates people from their potential, according to Deleuze (1998). Thus, posthumanism signifies the evolutionary process of human being, which consists of multiple identities, overturning the existing ones, and concordantly coexists with machines, functioning in an indiscernible manner<sup>3</sup>. In this manner, posthumanism gives "things voices where there had been silence", and brings "to sight that which was invisible"<sup>4</sup>.

In this paper, four different cases of humans who harmoniously coexist in conjunction with technological artifacts, introducing the posthuman condition, and who exceed the limits of human culture, society and art are discussed. Firstly, we have investigated the work of neuroscientist Christof Koch, President and Chief Scientific Officer of the Allen Institute for Brain Science in Seattle, who examines consciousness as a fundamental property of networked entities and has formulated his version of the panpsychism doctrine. Secondly, we studied *Prototype*, a collaborative project between the singer Viktoria Modesta and *The Alternative Limb Project* that aims to eliminate the common notion concerning power and sexuality in people with disabilities with the use of technologically enhanced prosthetics. This project allowed for pop culture to demonstrate the concept of a bionic artist

<sup>3</sup> P. K. Nayar, *Posthumanism*. Polity 2013.

<sup>4</sup> D. Ihde, "Material Hermeneutics", in: *A Symmetrical Archaeology*. TAG 2005.

rather than a medical case evoking sympathy. The third case we investigated was the *Primo Posthuman* project, as elaborated by Dr. Natasha Vita-More, a prototype future body of conceptual design that aims at superlongevity. Finally, we studied *Jaqapparatus 1*, a robotic art installation performance developed by video artist Chris Cunningham, which was exhibited at the Audi City London high-tech concept store. The installation features two anthropomorphized machines in a surreal mating/dominating display in correspondence to the human mating strategies, offering a glimpse to the posthuman future.

**Humanism.** During the Renaissance period, the conjunction of sciences and arts allowed for major innovations and revival of the study of the classical era projects. The humanistic approach led to the formulation of the terms “Homo Universalis” coined by Da Vinci & Michelangelo, and Humanism (Humanismus). The latter marked the progressive philosophy of life that, without theism and other supernatural beliefs, affirms the ability and responsibility of men to lead ethical lives of personal fulfillment that aspire to the greater good of humanity. A few years later, and within the context of the broader ideological movement of the Enlightenment, its major exponents, such as Montesquieu and Rousseau (“Social Contract” [1762]) contributed to the constituent elements of major policy and state texts of the time (eg. the “Declaration of the Rights of Man and of the Citizen” during the French Revolution), while dealing with issues concerning freedom and equality of humans. The Declaration, which was adopted by the National Constitutional Assembly as the first step in drafting the Constitution of the French Republic declares that it guarantees all citizens the rights of “liberty, property, security and resistance to oppression”, a phrase that sums up the ideals of the whole humanism current.

Gradually the ideals of humanism, as expressed during the Renaissance and the Enlightenment periods respectively, began to decline, especially after the two world wars and the horrors they brought to mankind. Therefore,

the great philosophers of the 20th century, as the exponent of existentialism Sartre, faced the ideals of humanism as insubstantial and as a pretext for human acts. According to Baudrillard (2001), humankind cannot stand itself, unable to come to terms with itself. Paralleling to the violence imposed on other living beings, humankind exerts peculiar violence to itself by itself. Mankind proud and convinced of his superiority, resentful towards the evolutionary process that brought it to its privileged position pushes, in a way, more than the physical limits as a species. Since the human condition is no longer described by the terms of transgression and freedom, but the functional and biological equilibrium ones, the concept of man, and thus humanism starts to disappear. This is the consequence of the entire human species being attacked by what J. Baudrillard calls “anthropological deregulation”; the degradation of all moral and symbolic codes and norms, which constituted humanism.

Long before, during the 18th century, the German proto-Romantic current “Sturm und Drang” was already born from the critique towards humanism ideals. The contempt towards the form and harmony of the classical period, the spontaneous expression of art and the revolutionary stance against the norms expressed during the Enlightenment, stemmed from the fact that the aforementioned no longer defined the human condition. The *Geniezeit* or era of genius, was a period that lasted less than two decades, however, it paved the way for the advent of free expression against the prevailing principles of rationality and aesthetics, as well as freedom from the authoritarianism of the sociopolitical and religious structures of the time.

**Posthumanism.** Similar to Goethe’s “Prometheus”, who became the iconic figure of *Geniezeit*, I. Hassan chose the archetype of Prometheus, as the one who overcomes the dual nature that governs society and morality of the people. More specifically, I. Hassan connects the concept of posthumanism with the aspects of Promethean dialectic concerning fantasy and science, myth



and technology, the sky and the earth. In this way, the term “posthumanism” is introduced to postmodern literature for the first time, noting that “five hundred years of humanism may be coming to an end, as humanism transforms itself into something that we must helplessly call posthumanism”.

During the postindustrial period or the period of "late capitalism" using neo-marxist terminology, a series of changes to the well-established social, political, philosophical and artistic system of values caused distrust to the grand narratives of modernity. More specifically, the elimination of the dipole of high and mass culture, the end of praising the individuality or the authenticity of the work of the modernist period, the decline of the importance of language, and the transition from the recognized importance of science and rationalism to new, unclear and more complex values and standards, in which diversity and pluralism are welcomed, marked the advent of the postmodern era. Jameson<sup>5</sup> argues that postmodernism calls for “the emergence of a new type of social life and a new economic order – what is often euphemistically called modernization, post-industrial or consumer society, the society of the media or the spectacle, or multinational capitalism”. The evolution of social structures, and therefore cultures, is based, according to Ferkiss<sup>6</sup>, upon the interaction of technology and human values, observing that the composition of “postmodern technology and industrial man could produce a new civilization, or it could mean the end of the human race”.

Thus, since it can be concluded that “posthuman” is the late and existing product of human evolution, it is prudent to clarify the meaning of the term. Pepperell<sup>7</sup> highlights posthuman’s multidimensional nature, viewing his

<sup>5</sup> F. Jameson, “Postmodernism and Consumer Society”, in: *The Anti-Aesthetic*. Bay Press 1983.

<sup>6</sup> V. C. Ferkiss, *Technological Man: The Myth and the Reality*. Braziller 1969.

<sup>7</sup> R. Pepperell, *The Posthuman Condition: Consciousness Beyond the Brain*. Intellect Books 2003.

emergence as the one comes after the period of social evolution of humanity, therefore justifying the prefix "post"; and refers to the radical change in regard of human entity, and the parts of which it is composed. As already noted at the title of the book *How We Became Posthuman*, by N. K. Hayles, it is suggested that humanity has already moved to the state of pothumanism, viewing this transgression as an endless process that never showed totalitarian transformations or short breaks, and also had never followed clear timelines or permeable stages of development. Additionally, Hayles (1999) defines posthuman by assigning to him/her the four following features:

1. The posthuman view privileges informational pattern over material instantiation, so that embodiment in a biological substrate is seen as an accident of history rather than an inevitability of life.
2. The posthuman view considers consciousness, regarded as the seat of human identity in the Western tradition long before Descartes thought he was a mind thinking, as an epiphenomenon, as an evolutionary upstart trying to claim that it is the whole show when in actuality it is only a minor sideshow.
3. The posthuman view thinks of the body as the original prosthesis we all learn to manipulate, so that extending or replacing the body with other prostheses becomes a continuation of a process that began before we were born
4. By these and other means, the posthuman view configures human being so that it can be seamlessly articulated with intelligent machines.

Correspondingly, R. Pepperell, stressing the multidimensional nature of the posthuman, defines posthumanism as the convergence of biology and technology to the extent they are no longer distinguishable.

Haraway<sup>8</sup>, using the term “cyborg” as a “beta” version of posthuman notes:

By the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs. The cyborg is our ontology; it gives us our politics. The cyborg is a condensed image of both imagination and material reality... the relations between organism and machine has been a border war.

**Case Studies.** Therefore, the question that arises, is that if the posthuman is a purely philosophical view on the evolution of the human species, or if he/she indeed exists. Has the man already evolved into posthuman, featuring the aforementioned characteristics? In order to answer the question, we present four different case studies.

**The Prototype.** In the first case study, we introduce Viktoria Modesta, an artist that harmoniously coexists with embodied technological components, reflecting the posthuman condition beyond the boundaries of human culture, society and art. More specifically, Modesta, due to a medical malpractice at birth, acquired a serious medical situation at the tibial region of her left leg. While she spent most of childhood and adolescent age hospitalized, in 2007 she decided to have her leg amputated in order to improve her mobility and further ensure her health condition. In collaboration with the British initiative “The Alternative Limb Project”, a novel prosthetics company, which produces technologically advanced and artistically unique prosthetics, and Channel 4, she created the video project “Prototype” (2014), in order to eliminate the common concept of power and sexuality of people with disabilities. In addition, this project has brought to light the additional possibilities that technology can provide to the human body. This work enabled the

<sup>8</sup> D. J. Haraway, “A Cyborg Manifesto”, in: *Socialist Review* 1985.

pop culture to show the characteristics of a bionic icon rather than a medical case that needs sympathy, sadness and assistance. Also the physicality of Modesta has questioned the modern perception of beauty, exposing the striking aspects of a modified body to the general public.

More than half a century ago, Frida Kahlo, as a forerunner of the posthuman culture, had approached largely the issues curated by the Prototype, creating by herself prosthetics/medical devices, treating them as works of art, and disturbing the perception of the contemporary society regarding sexuality, beauty and power of people with disabilities. However, some decades later, the Alternative Limb Project has been the springboard for the combination of the aforementioned concept with high technology elements, resulting in seamless cooperation of the human body with technological additives, and the possibility of the enhanced functionality of the body.

**Primo Posthuman 3M+.** Natasha Vita - More, designer, artist and one of the main exponents of the transhumanism movement, presents perhaps the next step of the embodied state of the posthuman, aiming to the dramatic increase in human lifespan. The project Primo Posthuman 3M+ intends to improve human body, with the use of advanced technology, which provides enhanced functionality, considerably longer lifespan, as well as gender independence, increased memory storage, senses, flexibility and controlled emotions. More specifically, Vita - More argues that these objectives could be reached by using, inter alia, nanotechnology (for data storage which will result to “metabrain”), biosensors placed upon the skin, replacement of vital organs and skin (also changeable and resistant to sun resulting to “smart skin”), optical fibers through the spine, visual correction, instant storage and playback contact lenses, as well as monitoring components for the cardiovascular system. She has already proceeded to the improvisation of the design of the Primo Posthuman 3M + project, with two subsequent modifications, namely “Platform Diverse Body” and “Substrate Autonomous Person” (2013).

The design of Primo Posthuman 3M + may seem as an image of the distant future, not feasible at the present time. However, it should be mentioned, that among a number of technological innovations which could be involved in this certain project, some are already being implemented. More specifically, smart contacts were recently developed by Sony (officially presented to public at April 2016), and provide the functionality of vision correction, focus, zoom, save and reproduction of the latest pictures seen, in video format. Moreover, medical devices like pacemakers, have been extensively used in recent years to improve the functioning of the bodily organs. Therefore, Primo Posthuman 3M +, enables us to have a glimpse at the possible future of the posthuman body, bringing to the fore scenarios of human longevity.

**Jaqapparatus 1.** We already presented two cases depicting the possible enhancements of the functionality of the human body, achieved by implementing technological innovations within or upon it, thus the potent evolution of man to posthuman. At this point, we discuss the case of Chris Cunningham's "Jaqapparatus 1", in order to study the evolution of the machine with respect to the human condition itself, since, according to Haraway<sup>9</sup>, in her "Cyborg Manifesto", posthumanism brings ambiguity between the limits of animal, human and machine, as well as inaccuracy between the limits of human and non-human.

This robotic art installation was presented at Audi City high-tech concept store in London in 2012. According to Cunningham, the installation consists of "humanoid" machines, which, with the use of laser beams engage into a surrealist attraction and power play, in line with the human relations strategies. Pantic et al.<sup>10</sup> predict that the next generation of computing, based on the principles of artificial intelligence and HCI, will provide human-

<sup>9</sup> D. J. Haraway, "A Cyborg Manifesto".

<sup>10</sup> M. Pantic et al., "Human Computing and Machine Understanding of Human Behavior: A Survey," in: *Artificial Intelligence for Human Computing*. Springer Berlin Heidelberg, 2007, 47-71.

centered interfaces such as those coming from human models. Therefore, the term human computing, concerns the machines that will be able to exhibit natural interactive human behaviors, such as social and emotional communication, both towards people - users, and with each other at a later stage. Jaqapparatus 1, displays interactive human behavior between the machines, as well as their placement within the human environment and relations. Haraway's "Cyborg Manifesto" (1985) refuses the concept of society composed of subjects and objects, instead, it provides the social reality as a set of social relations, which are the most important political structure. She explains that

Contemporary science fiction is full of cyborgs — creatures simultaneously animal and machine, who populate worlds ambiguously natural and crafted. Modern medicine is also full of cyborgs, of couplings between organism and machine, each conceived as coded devices, in an intimacy and with a power that was not generated in the history of sexuality.

**C. Koch's Panpsychism Doctrine.** So if the machines can be treated equally to a non human-centered interaction model, and according to the instance of human computing that human behaviors can be reproduced by machine, the question that arises is whether they can develop and consciousness. The hard problem of consciousness, as described by Chalmers<sup>11</sup> has been controversial in the circles of contemporary philosophers and cognitive scientists. Christof Koch, developing his own version of Panpsychism argues that consciousness is a fundamental property of entities subject in a network, so it cannot be derived from anything else, since it is a simple substance.

<sup>11</sup> D. J. Chalmers, "Facing up to the Problem of Consciousness," *Journal of Consciousness Studies* 2, 1995, 200-219.

The Integrated Information Theory (IIT), as developed by Tononi and Koch<sup>12</sup>, study the phenomenological experience through five different phenomenological axioms (intrinsic existence, composition, information, integration and exclusion). The aforementioned result in five postulates on the qualities required of natural mechanisms to support consciousness. This theory argues that consciousness is a fundamental property held by the natural systems that have specific causal properties and provides that consciousness is a measurable quantity ( $\Phi$ ), common among biological organisms and possible to occur in some very simple systems. On the contrary, it claims that digital systems, even if their behavior was to be functionally equivalent to human one, and still faithfully simulate the functions of the human brain, they would not develop consciousness.

However, the IIT does not discriminate between brain and integrated circuits. Provided that the causal relationship between the circuit elements (transistors and logic gates) leading to comprehensive information, the system is able to feel something, to have an element of consciousness. A typical example is the Internet, with a huge number of component parts (cabling, protocols, materials) and causal relationships generating in it, larger than any human brain. Although we cannot yet assume anything, the Internet, and any other causal connection between the machines that leads to integrated information could potentially become conscious.

**Conclusions.** From ancient to modern times, the Western world was organized following the *scala naturae*, a concept formulated by the Greek philosophers Plato and Aristotle, and perfected by the Neoplatonic philosophers. According to this, the world follows a strict hierarchical structure, containing in the upper level the divinity of the Creator and at the lower level everything material, metals and minerals. In the middle of the chain the worldly

<sup>12</sup> C. Koch & G. Tononi, "Can Machines be Conscious?," in: *IEEE Spectrum* 45, 2008, 55-59.

creatures are found, living beings where the man holds the senior and foremost position of them all. Therefore, the worldly dimension is organized anthropocentrically; the social structures and thus the cultures exist in a way that meet human needs, in particular the stronger social stratification, which is located on top of the chain. This arrangement created and preserved human and non-human groups that were marginalized, amongst them, people of different nationalities, sexual orientation, people with disabilities, and even in several cultures women and animals. The advent of posthumanism, in a context of cultural, technological, social and biological evolution of the human species, is expected to change the existing notions and balances, with the current of philosophical posthumanism strongly promoting the ideologies of feminism and the subversion of anthropocentric society.

Furthermore, posthumanism bears the pluralism of options for several human characteristics, which until now have been strictly quantifiable. In particular, Halberstam and Livingstone<sup>13</sup> suggest that the concepts of gender, ethnicity and sexuality, in the context of posthumanism may assume a vague, indefinite and incalculable number of options. Correspondingly, Haraway, in her “Cyborg Manifesto”, describes three radical ideas that put in jeopardy the foundations of anthropocentric society:

1. The excess of the limits between man and animal, as well as the connection with other living beings.
2. The ambiguity to distinguish animal, human and machine. She also highlights the uncertainty of perception of what is the nature of every being.
3. The inaccuracy between the limits of the human and non-human, as technological components are everywhere and are often out of sight.

<sup>13</sup> J. Halberstam & I. Livingstone, *Posthuman Bodies*. Bloomington: Indiana University Press 1995.



Posthumanism shifts our conception of the human being from the established sociopolitical, cultural and ontological context to a broader one, where anthropocentrism tends to be eliminated as expressed by the post-structuralist intellect, and the boundaries between the human and non human become indiscernible. In the likeness of Prometheus, the posthuman procreates the intent of transcending by fracturing the dualistic nature of human thought, the entrenched structures and narratives of western mundanity. By introducing the multilectic hybrid, the posthuman welcomes “the age of the Cadaver, the Comatose and the Chimera. Of Zombies, Cyborgs and Humanoids. Being neither one nor the other, being neither here nor there, but partly present and mostly absent” (Stelarc).

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Laida Limniati

## Human Robot Interaction in Japanese Manga and Anime: Can People Fall in Love with Robots?

**[Abstract]** This paper aims to present Human-Robot Interaction (HRI) as it is perceived in the world of manga and anime. This paper focuses on the psychological and social implications HRI has on people.

Levy (2007) mentions that if a robot acts like it has feelings, how can we say that it hasn't? Even Turkle, who disproves of the non-authentic communication, recognizes that even if the feelings are programmed, the reactions they cause can be real.

But on the other hand, isn't it taboo to attribute human characteristics to a machine? Japan is one of the key players in robotics industry. Taking this into consideration it does not come as a surprise that a lot of manga and anime have HRI as their main concept. From the popular *Chobits* to the darker and more serious *Ai-Ren*, HRI is presented as a given but there is always the taboo of the human-non human interaction.

There is a big difference between how robots are presented in Hollywood Movies and US comics and in Japanese manga, anime and culture in general. In their research, Bartneck et al. (2005) arrived at the conclusion that different cultures have different notions regarding robots. These notions can be cultivated either by the media or by the general ideas that are prominent in their environments. This is not surprising, since the Japanese government is thinking of hiring robots for taking care of the elder (Wired.com, 2010). For this reason, the theory of the robots taking over the world that we are watching in Hollywood movies is rare in Japanese culture.

The paper will focus on the way HRI is presented in manga and anime and the psychological and social effects this relationship has.

**[Keywords]** HRI, robots, human-non human relationship

**I**ntroduction. The aim of this paper is to present the relatively new field of robotics called "Human-Robot Interaction" (HRI) and specifically how this is presented in Japanese anime and manga. Human robot interaction combines features from other sectors, such as human computer interaction,

psychology and artificial intelligence. This paper focuses on the psychological and sociological aspects as well as the impact this relationship has on humans.

On the one hand, some studies imply that we cannot attribute human emotions to robots, but if a robot acts like it has feelings and emotions, how can we say that it does not have them<sup>14</sup>? On the other hand, some might criticize the communication between robots and humans, considering it as non-authentic<sup>15</sup>.

This paper consists of four parts. The first part refers to the history of robots and their categories. The second part focuses on social robots. The third part presents the human psychological aspects of the relationship between human and robot. The fourth part presents the robot representation in Japanese manga and anime. Moreover, there is a reference in the differences in the representation of robot-human interaction between the West (USA) and the East (Japan). The manga and anime were chosen in terms of popularity and relevance to the subject. The manga which are presented are *Chobits* (2001) by Clamp, *Ai-Ren* (1999) by Yutaka Tanaka, *Zettai Kareshi* or *Absolute boyfriend* (2003) by Watase Yuu and *Karakuri Odette* (2006) by Suzuki Julietta. What all of them have in common is the fact that their protagonists end up falling in love with a machine. In all of the cases, the human knows that the other part is not human.

**History and types.** In general, there is not a single definition of what exactly a robot is, but a lot of researchers use the definition from the Merriam Webster dictionary, according to which a robot is “a machine that looks like a human being and performs various complex acts (as walking or talking) of a human being”. The term robot (robota) coined by the dramatic Czech writer

<sup>14</sup> D. Levy, *Love and Sex with Robots: The Evolution of Human-Robot, Relationships* New York: HarperCollins 2007.

<sup>15</sup> S. Turkle, “Authenticity in the Age of Digital Companions”, *Interaction Studies* 8, 2007, 501-517.

Karel Capek (1921), means “forced labor”. It was first introduced in 1921 in the theatrical play *Rossum's Universal Robots*. Although in the work of Capek robots are biologically created entities which look like humans, in science fiction they are usually presented having a mechanical form.

The field of science that focuses mainly on the study of robots is called robotics. The study of the relationship between humans and robots is a part of the robotics science. The concept of the word robotics was first introduced in Asimov's project called *I, Robot*.

We are not exactly sure when the beginning of robotics can be placed. Some believe that the first robot was the “Pigeon”, designed by the mathematician Archytas of Taras. Archytas is believed to have invented and constructed a non-manned flying machine, which in fact was the first robot (about 350 BC). Later there was the “Ctesibius' klepsydra or water clock” (~ 270 BC) and the “Automaton” by Hero of Alexandria (~ 50 A.D). This was “a three-wheeled cart that could carry a group of automata to the front of a stage where they would perform for an audience. The power came from a falling weight that pulled on string wrapped round the cart's drive axle”, and Noel Sharkey, computer scientist at the University of Sheffield, UK reckons that this string-based control mechanism is equivalent to a modern programming language<sup>16</sup>.

All the above however, are more related to engineering rather than robotics, in the sense of today's robots. That noted, we could say that the first robot was Leonardo's robot, designed in 1495 by Leonardo Da Vinci. Later on, in the 17<sup>th</sup> century, the Karakuri puppets appear in Japan. The Karakuri puppets were automated dolls that served tea. The robots in the form that we know them today were developed along with the computational control of machine tools. The first industrial robot was manufactured in the US by

<sup>16</sup> B. Crystall, “A Programmable Robot from 60 AD”, 07/05/2007, <https://www.newscientist.com/blog/technology/2007/07/programmable-robot-from-60ad.html> (accessed 05/13/2016).

George Devol in 1954. Two years later, along with Joseph Engelberger, they formed the first robot company, named Unimation. Their robots came online in 1960's in a General Motors automobile factory in New Jersey.

**Robot types.** Historically, robots are divided into three generations. The first generation of robots (1962-1980) performed repetitive procedures. These kinds of robots do not have calculating and sensing ability. Their location is static and they are widely used in industry. The second generation of robots (1981-1990) have limited calculating power but their position is dynamic. The third generation of robots differ from the previous kinds because they have "intelligence", they have the ability to solve problems and can make decisions in the course of their work. Their position is dynamic and they acquire their intelligence during their "lifespan"<sup>17</sup>. Although this categorization is quite old, we still have not progressed into the fourth generation of robots, which are expected to simulate the real world and have human-level intelligence.

Robots can also be divided according to the processes they perform. Given the fact that sometimes a category might also intersect with another, for this study, we will use Tzafestas' categorization, according to which, the five basic robot types are: Industrial robots, Mobile robots, Medical robots, Telerobots and Social robots.

The industrial robots are first generation robots. They have the form of a human arm and palm and are designed for repetitive tasks in structured and stable environments. They are mainly used in industries (welding, painting, etc.).

The mobile robots comprise of a platform with wheels, which usually has sensors (visual, ultrasound, distance, etc.). Mobile robots are driven by a control programme and can be equipped with arms (industrial robots). They are also used in the industry for tasks that require motion but they can

<sup>17</sup> S. Tachi, "The Third Generation Robot", *Technocrat* 17, 1984, 22-30.

also be used for ice exploration or under the sea.

Medical robots are divided into macro and micro robots. Macro robots are mainly used by people with special needs (autonomous robotic wheelchairs). Micro robots are used to perform surgeries. The most well known micro-robot is called Da Vinci.

Telerobots or Remote robots can operate in both semi-structured and unstructured environments. They combine remote control and autonomy. They are designed to perform non-repetitive tasks. They find application in space missions, in medicine and where remote handling is required in general. Due to the fact that their operation is remote, a delay in their movements is observed.

Social robots have a large degree of autonomy and are able to communicate and interact with humans or with other robots and the environment, following rules of social behaviour either learned or incorporated in their drivers.

**HRI.** As already mentioned, the study of the relationship between humans and robots is called "Human Robot Interaction – (HRI)". It is noteworthy that the relationship between humans and robots existed in the imagination of people even before the invention of robots. It started mainly with the work of Isaak Asimov *I, Robot*. In these ten short science fiction stories of Asimov, the three basic laws of robotics (Law of Robotics) are presented. According to these:

1. A robot cannot injure or cause pain to a human.
2. A robot must obey people's orders unless they are inconsistent with the first law.
3. A robot must protect its existence as long as it does not preclude the first two laws<sup>18</sup>.

A fourth law, known as the zeroth law, was added to the three laws

<sup>18</sup> I. Asimov, *I, Robot*. New York: Doubleday 1963.

above. According to the zeroth law, a robot may not harm humanity, or, by inaction, allow humanity to come to harm.

As already mentioned, HRI is the subject of many sectors, including the Human-Computer Interaction. Brooks (2000) identifies two principles that separate the robot from PCs: framework and embodiment. Robots are placed in a frame which is embedded in the world and interact with it via sensors, which influence their behaviour (framework) and they are embodied in the sense that they have a physical body which interacts with the environment (embodiment).

In the principle of embodiment the concept of embodied interaction is added. It is a kind of interaction within a world of physical and social reality. Embodied interaction shows how robots interact with humans (Dourish, 2001)<sup>19</sup>. Pamela Jills (2007) of Stanford University believes that HRI's goal is to create robots that could better support humans.

## **Examples of Social Robots**

### COG

Cog was a project at the Humanoid Robotics Group of the Massachusetts Institute of Technology. It was based on the hypothesis that human-level intelligence requires gaining experience from interacting with humans, like human infants do.

### LEONARDO

Leonardo is a 2.5 foot high social robot, the first created by the Personal Robots Group of the Massachusetts Institute of Technology. Its development is credited to Cynthia Breazeal. The goal of creating Leonardo was to make a social robot. Its motors, sensors and cameras allow it to mimic human expression, interact with limited objects and track objects. This helps humans react to the robot in a more familiar way. Through this reaction, humans can

<sup>19</sup> P. Dourish, *Where the Action Is: The Foundations of Embodied Interaction*. Cambridge: MIT Press 2001.



engage the robot in more naturally social ways. Leonardo's programming blends with psychological theory so that he learns, interacts and collaborates more naturally with humans.

#### KODOMOROID

It was created by Professor Hiroshi Ishiguro. Both androids will work at Tokyo's National Museum of Emerging Science and Innovation, interacting with visitors to collect data for Prof. Ishiguro's studies into human reactions to the machines.

#### SOTA

Sota was developed by Vstone and was presented this year by NTT, one of Japan's biggest telecom companies. It is sold for about \$800, plus a monthly service of around \$30. The robot can communicate with the user verbally and it can also assist the user with health functions, taking advantage of the Internet of Things and interacting with wearable devices to check a user's blood pressure and heart rate. The telecom provider is initially marketing Sota at care facilities for the elderly. Vstone is a Japanese maker of sensors, robots and other electronic products.

**Robots and Cultural Differences: Depiction in Manga and Comics.** Bartneck et al. (2005) arrived at the conclusion that different cultures have different exposure to the subject of robots, either through their media or through their general perception. This does not come as a surprise since the Japanese government is expected to resort to hiring robots for elderly care (Wired.com, 2010). For this reason, the trope "robots will conquer the world" which we often see in Hollywood movies (Cameron, 1984, Wachowski & Wachowski, 2003) is observed more rarely in Japanese culture.

The Japanese Government started thinking of hiring robots for elderly care in the last 6 years, but a few years earlier, Yutaka Tanaka in his manga

of *AI-Ren* (1999) spoke of AGH-RMS (Artificial Generated Human – Regenerated for mental Support), which were artificially made humans, who had a personality implanted in them and had come to life to provide psychological support to someone who was about to die.

In the American comics, the majority of the robots have the form of mechanical anthropomorphic creatures and they usually play the role of the villain (Lee - Kirby, Ditco 1965). In the cases where they are not villains, they are super heroes (Kanigher, Andru, Esposito, 1962, Drake, Haney, Premiani, 1963). On the contrary, in Japanese culture, most robots that appear in manga or anime have an anthropomorphic form. This is natural if we take into account that in Japan anthropomorphism in robots is not something new.

Moreover, in Japanese culture of manga and anime, robots are not villains but in a lot of cases they are portrayed to be the ideal companions, who end up having real feelings (Watase, 2005, Suzuki, 2005).

One manga that is of great importance regarding people's perception about robots is *Chobit* by Clamp (2001). This manga takes place in the future where humans and robots coexist. The robots look exactly like humans and what distinguishes them is their cat-like ears. The androids in *Chobits* are called persocoms. Obviously the name is an abbreviation for "personal computer".

What is interesting in this story is that everyone owns one or more persocoms – as we do with personal computers or mobiles etc. – and they are so absorbed in their relationship with them that there is almost no social interaction between people. Except for the protagonist, there are other stories which evolve in parallel. Hideki's friend was in a relationship with a teacher who left him for a persocom while the baker had married a persocom which got outdated and stopped functioning. As a result, people are isolated with their robot and they do not interact that much with other people.

In the end the main character will be confronted with the dilemma whether to stay with the heroine when she reveals that she has no real feelings, but is programmed to love him. The hero finally chooses to stay with her saying: "When Chi (the name of the female protagonist – the robot) is happy I feel happy, and when you are sad, I feel sad. Even if all of Chi's expressions are just a programme, I do not care" (Clamp, 2005), resulting in what Turkle pointed out: although the feelings are not there, the expressions and emotions that create are real<sup>20</sup>.

In *Chobits*, the main character, Hideki, falls in love with Chi, a persocom. Hideki himself is wondering throughout the story if he really is in love with Chi or not, but in the end he decides that he cares for her and he is happy when Chi is happy and he is sad when Chi is sad, even if her emotions are programmed. In the *Chobits'* forum, a reader gets to the point of asking: "Would you still support Hideki if he had fallen in love with his fridge"? For this reader, a human-machine relationship can never work and no matter how cute and perfect Chi is, she is a machine equivalent to a fridge and nothing more. Others might say that this perception is wrong since Chi is programmed to have emotions.

*Ai-Ren* by Tanaka Yutaka has a more dramatic tone than *Chobits*. It is set somewhere in Japan in a future time and follows the story between Ikuru and Ai, an artificially generated girl which was programmed to accompany Ikuru, because he is terminally ill. Due to the fact that the manga raises so many serious issues at the same time, Ai and Ikuru's love is considered as normal in the forums. The difference here is that the society is not absorbed in the media or in persocoms as it happens in *Chobits* so probably this is what makes the difference.

In Watase Yuu's *Zettai Kareshi (Absolute Boyfriend)*, the heroine Riiko Izawa finds herself fall for Night, a male robot that she ordered online and

<sup>20</sup> S. Turkle, "Authenticity in the Age of Digital Companions".

which is programmed to be her boyfriend and make her happy. As it happens with most stories with a similar plot, Riiko cannot resist Night's perfection and she will do everything for their love. Unlike the other stories, a third person is involved. It is Soshi, her classmate who is secretly in love with her. And here is the point where the debate starts between the members of the community: Soshi or Night? A human or a robot?

Some readers say that although they love Night, he is just programmed to be like that. Or that too much perfection wouldn't be nice. The last choice of manga is *Karakuri Odette*. Odette is an android made by Dr. Yoshizawa who attends school like every normal girl and unlike the previous manga, she is the one who has fallen for Asao, the male protagonist. Asao also seems to have feelings for Odette, but knowing that she is an android he rejects Odette's proposal. Since this manga follows the emotions of the android, the reader has to sympathize with her, but the fact that Asao in the end rejects her, makes it even more difficult to raise the question: can a human fall in love with a machine?

This particular manga was chosen because it is kind of closer to reality: even if someone develops feelings for a machine they will probably suppress them since it doesn't fit to the norms. Falling in love with something non-human would be considered as sin, is what Freya, Chi's alter ego mentions to Hideki. I could say that my video is more focused on the fact that someone can fall in love with a machine. If it is right or wrong and why this happens is a matter which requires a lot of and deep research on the human-machine interaction field.

But, if it is possible to fall in love with a machine which doesn't have any physical presence, then it is even more possible when it has. Searching the forums of these manga, there were some debates regarding the same subject: if a human can really fall in love with a machine. The answers were contradictory (since it is a debate after all).

This difference in perception between the US and Japan might be attributed to religion. In Shinto which is Japan's main religion, God can be found everywhere, in humans, animals and machines, while Christianity separates animate and inanimate beings (Bartneck et al., 2005). However, according to Bartneck et al., the Japanese people seem to better understand the advantages and disadvantages of the robots, which makes them more skeptical in regard to the future.

Although at first glance they might not look relevant, however, the cultural differences of each nation should be taken into account if we want to introduce robots in everyday life.

Barnlund believes that people speak the same language to disagree, not to agree and in addition he believes that there is a kind of selective communication between people<sup>21</sup>. This view comes in line with the cultural differences observed between the two countries. For this reason, robot engineers and creators should take into serious consideration the psychology and the general cultural context they address. For example, Hiroshi Ishiguro's identical to human robots might not be popular in the US.

**Conclusions.** The study of HRI is still at an early stage, especially when it comes to the study of emotions. Until recently, HRI has focused on the interaction with people in order to create a better working relationship between them.

But researchers seem very interested in creating robots with emotions similar to humans'. In fact, Sheridan believes that humans in their relationship with automation (and consequently robots) are sacrificing ergonomics in favor of sensory and cognitive functions<sup>22</sup>. Some studies (Turkle, Weizenbayer) are already criticizing the human-robot communication, considering

<sup>21</sup> D. C. Barnlund, *Communication: The Context of Change*, in: C. D. Mortensen (ed.), *Basic Readings in Communication Theory*. New York: Harper & Row 1973.

<sup>22</sup> T. B. Sheridan, *Humans and Automation: System Design and Research Issues*. New York: John Wiley & Sons 2002.

it as non-authentic or unethical and wonder what it is that makes people ignore that robots do not have feelings and that they are programmed.

But if we take the notion of engagement into account as defined by Brenda Laurel in *Computer as Theatre* (1993), one needs to bypass the fact that a theatrical act is just an act in order to enjoy the play. This principle can be applied in the way people face robots. Although they know that they are not real, or that their feelings are programmed, they subconsciously prefer to bypass the process that is compared with the hypocritical art, and enjoy the feelings such acts create them.

Turkle herself, who has criticized this non-authentic communication, recognizes that although emotions can be programmed, their reactions to those programmed emotions are real. Considering that humans are nothing more than machines themselves programmed by their DNA, it is not surprising to say that robots are similar to humans and therefore their feelings are real. According to Dennett, we are nothing but robots made by robots, made by robots, stating that man is simply a complex robot, which today's robots cannot yet imitate<sup>23</sup>.

Maurice Merleau-Ponty who is well known for his work on the phenomenology of perception, believes that humans' priority should be on understanding if something that we consider as true with all our senses is indeed real: "What saves us is the possibility of a new development and our power of making even what is false, true – by thinking through our errors and replacing them within the domain of truth"<sup>24</sup>. Trying to integrate the phenomenology of perception in HRI, we can explain the fact that humans are beings that capture something first with their senses, and if their senses sense some

<sup>23</sup> D. Dennett, "How People Are Like Robots", 07/05/2009, <http://bigthink.com/ideas/13471> (accessed 05/13/2016).

<sup>24</sup> M. Merleau-Ponty, *The Primacy of Perception and Its Philosophical Consequences*, trans. J. M. Edie, in: J. M. Edie (ed.), *The Primacy of Perception And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*. Northwestern University Press <sup>8</sup>1989 (1964).

feelings, who can say with certainty that these feelings do not exist?

Except for the robots that are created to promote human emotions because they are programmed to have a few of them, there are also social robots that manage to achieve interaction with humans without having highly anthropomorphic characteristics or apparent feelings, but by just being integrated into the same environment.

Tank the roboceptionist fits the idea of "Substance" as defined by Kenneth Burke in the *Grammar of Motives* (1945). Tank not only stands by himself but also as part of the space/environment. The same happens with The Fish – Bird Project, which also fits the notion of substance. Two robots-wheelchairs that are available both as entities but also as parts of the environment. Taking into account Burke's five principles in the grammar of motives, which quite resembles the process of communication, we notice that the robots manage to successfully interact both with the environment and the people.

HRI as it is today should not aim to the holy grail, i.e. robots that coexist with us, even as partners but it should try to benefit from our current achievements, learn from them and improve.

Autonomous robots can recognize and identify the location of a user, they can read texts and they can help people. In the future they can act as guardians to assist in extinguishing fires, carrying materials in construction or even taking blood samples. All is needed is to find a framework of how to design kinds of robots and of how they can coexist in harmony with people<sup>25</sup>.

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<sup>25</sup> S. Kiesler & P. Hinds, "Introduction to this Special Issue on Human-Robot Interaction", *Human-Computer Interaction* 19, 2004.

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Irini Athanassakis

## A.R.T. and Poiesis: Reflexions on Some Poems on the Aesthetics and Linguistics of Assisted Reproductive Technologies

**[Abstract]** Having children used to be considered as the most natural thing in the world. Making Life and the Creation of men however has been considered as the Science of God (*la Science de Dieu*) touching the sacred (and the Taboo) through the civilisations. A polynesian cosmological Mythology as an example, considers the Creation of the world and matters of (in)fertility as the same issue<sup>1</sup>.

The emphasis of the so-called the modern world on birth control as one means of body-, territorial- and self-control seems opposite to the ancient rituals venerating fertility. Both, birth control and Assisted Reproductive Technologies (A.R.T.) have blurred nature and culture in this central field of procreation in an unprecedented way.

Where (mother) nature ends and where (fathers' and mothers', men's and women's) culture may start has now become part of the human procreation practices themselves and is questioning the individual in it's decisions and possibilities to procreate as well as whole societies and populations.

Some examples of the series of drawings mingling biochemical, medical, historical, gender and medical data address some of the images, signs and words present in the A.R.T. world. Information and thoughts constitute the poems of the Bio-Logics of Making Life Possible. They document the experience of a "life performance" and set out fragments of a mind map where informations, images, words, emotions meet and co-exist.

**[Keywords]** Art and Artificial Reproductive Technologies; beyond nature and culture; (in)fertility; the mother machine; baby-making; images of oocytes, FSH, the immaculate conception and angels to come

<sup>1</sup> E. S. C. Handy, *Traité d'Histoire des Religions*. Paris<sup>3</sup>1959), quoted after M. Eliade, *Die Schöpfungsmythen*. Düsseldorf: Patmos Verlag 2002 (1964 Benziger Verlag, Zürich; Originalausgabe: La naissance du monde; Paris: Editions du Seuil 1959), 13: "Die Worte, durch die Io das All formte – das heißt durch die diese geschaffen und dazu geführt wurde, eine Lichtwelt hervorzubringen – dieselben Worte werden verwendet im Ritus der Fruchtbarmachung einer unfruchtbaren Gebärmutter..."

That nature exists, it would be absurd to try to prove; for it is obvious that there are many things of this kind...

Aristotle, *Physics*

**A.R.T. and Assisted Reproductive Technology.** The coincidence of the word Art and A.R.T. standing for Assisted Reproductive Technology are stunning. And indeed, ART coming from *ars, artis*, latin, skill, used to be considered as a specific skill or mastery until the 17<sup>th</sup> century. One of the core specifications of art in an Aristotelian understanding is *mimesis* (its representations of reality)<sup>2</sup>. But there is a difference between poiesis and techné.

The ancient and modern techné (from the Greek τέχνη), also being the origin of technology, also denominates craftsmanship, craft, or art. And techné is equally a term in philosophy with an intent of making or doing something specific. As an activity, techne is concrete, variable, and context-dependent. Techne was not concerned with the necessity and eternal *a priori* truths of the cosmos... (poiesis) but with practical questions of (mainly domestic) life. In philosophical discourse techné is often distinguished from art (in the sense of *poiesis*).

The Arts, techné and poiesis, have been traditionally studying nature and her wonders in order to surpass it, to create an artifice, something stunning, touching and expressing human emotions, maybe beyond nature<sup>3</sup>.

Going back to the story about the “painting duel” between the painters Parrhasios and Zeuxis in Ancient Greece, the subject used to be how nature can be copied in a most convincing, almost hyper-realistic way. While Zeuxis painted grapes so perfectly that even birds were fooled and tried to eat them, Parrhasios painted the curtain of the place hosting the contest so well, that even his professional adversary Zeuxis was fooled and tried to pull the

<sup>2</sup> J. Levinson, *The Oxford Handbook of Aesthetics*. Oxford: Oxford University Press 2003, 5.

<sup>3</sup> oxfordreference.com (accessed 12/03/2011).

curtain away to see the actual art work<sup>4</sup>. Nowadays it is not artists with their paintings and objects, but the medical corps practicing A.R.T. doing the “wonders of making life” as or even better than nature (possible).

The Making of the World and the creation of *humans* has been at the core of all cosmologies and religions. They are telling stories of explosions of stars or marriages of the sky and the earth, or the sea and the earth, speculate about one single creator or a whole group of gods and goddesses coming down to earth<sup>5</sup>. Although science has achieved milestones and seems to achieving even more every day the mystery of the beginning has not been abolished, no model knows for sure how it all happened and how life came to being.

As a matter of fact in life sciences chemistry, biology and physics meet and merge and ask the same questions concerning energy and time and their (in-)stability. The question what life is, and how it emerged from non-life, how chemistry became biology asked by Erwin Schrödinger and many others remains without answer. In the Biochemists words “Life can be defined as chemical systems able to self-replicate with access to some energy source in order to maintain a far-from-equilibrium state”<sup>6</sup>.

Humans are considered as such systems, but not all humans have the possibility to replicate or procreate. These circumstances and of course the human quest for knowing how life works by also investigating human baby-making have led to the vast field of Reproductive Sciences and more specifically to Assisted Reproductive Technologies.

This field has expanded exponentially and the dream of Prometheus and Dr. Frankenstein to make humans seems to become real in some small steps with many to come.

<sup>4</sup> G. Plinius Secundus: *Naturalis historiae* 35, 64 (1669 Edition).

<sup>5</sup> M. Eliade, *Die Schöpfungsmythen*.

<sup>6</sup> A. Pross, *What is Life? How Chemistry Becomes Biology*. Oxford: Oxford University Press 2016 (12012).

**(in) fertility – making life happen.** Nowadays children are not anymore considered as something “happening” more or less easily. Women and men are understanding and practicing birth control all over the globe. Birth rates have dropped drastically from the 1990ies on and the effective global fertility rate will drop beneath replacement rate (2.36) around 2020, and hence stabilize the world population around 2050<sup>7</sup>. In huge parts of America, Europe and Asia birth rates are beneath replacement rate and populations are held stable by migration<sup>8</sup> (which would be an important argument for allowing migration).

This increasing rate of controlled populations is a huge political and social project, maybe the issue of social engineering of our societies and the anthropocene. But in all this field of control of growth and humans and wealth, the important number of infertile women and man has made infertility a major subject, too. In fact infertility rates are very difficult to be determined due to differing evaluations and a lack of transparency concerning the subject in general. A recent study of the World Health Organization has estimated that one in four couples in developing countries have been found affected by infertility<sup>9</sup> while numbers in developed countries seem to be monitored at around 6 to 20 percent (depending on the sources); this means that around 100 million heterosexual couples worldwide would like to have children but are physically unable to do so. According to the WHO causes are genetic disorders, infectious and non-infectious diseases, and exposure to certain chemicals<sup>10</sup>.

<sup>7</sup> S. Sanyal (The Project Syndicate: 30 October 2011), “The End of Population Growth”.

<sup>8</sup> World Factbook table of Total Fertility Rate ordered by country rank; Human Fertility Database: Collection of age specific fertility rates for some developed countries; Java Simulation of Population Dynamics (by november 2016).

<sup>9</sup> <http://www.who.int/reproductivehealth/topics/infertility/burden/en/> (november 2016).

<sup>10</sup> Sources as: <http://ncbi.nlm.nih.gov/pmc/articles/PMC3777571> (retarded maturation of oocytes when exposed to BPA present in all plastic products); <https://www.scientificameri->

Wherever the questionable truth concerning fragile fertility and increasing infertility may be, since the nineties, Assisted Reproductive Technology (A.R.T.) has been revolutionized and techniques, medication and research are still one of the most innovative of our times. Making life (possible) seems to have stopped being (only) about sex and love and bonds between families.

**The Mother Machine.** Assisted Reproductive Technology is more that contested, can be seen as critical on many ethical and political issues. What kind of A.R.T. practices are legal and where (still, many practices as egg donations and surrogate motherhood are illegal in many countries and regions of the planet)? Who is practicing A.R.T.? Who is controlling the technologies and oocytes and sperm? Who can afford this technology? What are the limits of it's agency? Where are the limits of the integrity of the human species, if there are any<sup>11</sup>? Shall interventions concerning the sex and health issues of unborn babies as identifiable and hence avoidable diseases become legal or are they profoundly immoral? How can the "gynocide" of millions of unborn baby girls be altered<sup>12</sup>? Who are the women selling their wombs, the professional breeders, and are they "breeding" for others deliberately (some of them are in fact held in prostitution)? Whom are they "renting" their wombs

can.com/article/environmental-chemicals-obstacle-infertile-couples/ (even low doses of endocrine disruptors present in over 1000 chemicals negatively effect fertility in women); <http://www.ehp.niehs.nih.gov/15-09779/> (exposure to particular kinds of pesticides and electronics lower sperm quality)...

<sup>11</sup> 1994 the law on bioethics in France incerted an article in the famous Code Civil, Article 16-4: "Nul ne peut porter atteinte à l'intégrité de l'espèce humaine." And specifies further that: "aucune transformation ne peut être apporté aux caractères génétiques dans le but de modifier la descendance d'une personne", prohibiting the modification of genetics characteristics. From: P. Descamps, *L'uterus, la technique et l'amour*. Paris: Presses Universitaires de France 2008, 81.

<sup>12</sup> A. Fouque, *Pregnancies: Feminology, 1968-2008*. Paris: Gallimard 2008, 216.

to? What is happening when the “breeder” wished to keep the baby<sup>13</sup>? Indeed the Baby-Making Profession is a huge and very profitable business community excluding the many not able to pay for the available but expensive treatments.

Politics and religions, moralists and progressives continue a never-ending debate. Brilliant researchers and progressive clinics make things happen in an unprecedented way. In Spain you can find something amazing like an Embryo Hotel where Embryos growing in artificial environments are monitored and selected, and give hope to persons wishing to have a baby. At the same time feminists contest the total (male) control of conception, the ongoing replacement of the female body and the realization of a male dream (already present in greek mythology with Athene born out of Zeus’ head and Prometheus): the dream of making babies without the need of a female body. Is it all about possibility and control of procreation at all? Is it about gender and money and power? Is it about some new sort of eugenics making healthy and strong babies for the ones who can afford them suggesting to everybody else that no or less children and the humans dropping under replacement rate being the more sustainable solution for the planet<sup>14</sup>?

All these speculations and movements seem to be antagonizing, splitting groups and individuals themselves. Scientists are going ahead making things and babies possible, protesters get more and more specific about what kind of nature and naturality of procreation they are into (as in France for example the “Mariage pour tous” movement, being against homosexuals and their rights to have a family for example). Many couples are deciding to

<sup>13</sup> G. Corea cites an impressive number of controlled procreation and breeding in many different repressive regimes all over the world and examines subjects as Family (Genetic) Planning as Eugenics, the Ovulating and Embryo Transfer practices as Woman Industry and Surrugate Motherhood by prostitutes, slaves and other captives as in Nazi Germany. *The Mother Machine: Reproductive Technologies from Artificial Insemination to Artificial Wombs*. New York: Harper & Row 1985, 272-282 and 303-316.

<sup>14</sup> “Low Fertility and Sustainability”, <http://www.worldwatch.org/node/561>; 11/07/2016.



have no or less children, more and more women are encouraged (even by their employers as google or the Microsoft Corporation) to freeze their oocytes in order to be able to concentrate to their work during the fertile and efficient years of youth, more and more women in poorer countries are renting their wombs out or selling their oocytes to infertile women. At the same time research and practice have proved that while sperm is more easily to obtain and handle, the true treasure of procreation seems to be the female oocyte, fragile and precious, and the female womb itself, which cannot be replaced by any technology of artifice for the time being. Is this a new issue on equality or inequality of the sexes? Is it about considering mothers as machines? Or is it about growing control of everything and every *body* in general?

Whatever the discussions might be, in the end it becomes a “give life or not” question to every single woman and men and couple. For the person *being* infertile, the question becomes even more important: because it is not only about having a baby in the end, but also about the limits to be set to the own body. As Judith Butler and Lucy Irigaray already made clear, bodies, form and matter, do matter<sup>15</sup>. Does the own body (the own bodies, as procreation need a female and a male body) have to do it all alone or is “help” allowed or needed? What kind of help is acceptable and how help will eventually turn into A.R.T.?

<sup>15</sup> J. Butler, *Bodies That Matter: On the Discursive Limits of “Sex”*. London/New York: Routledge 2011 (<sup>1</sup>1993), 10: “Irigaray’s task is to reconcile neither the form/matter distinction (schema/hyle) nor distinctions between bodies and souls or matter or meaning. Rather, her effort is to show that those binary oppositions are formulated through the exculsion of a field of disruptive possibilities. [...] Irigaray’s intervention in the history of the form/matter distinction underscores ‘matter’ as the site at which the feminine is excluded from philosophical binaries. Inasmuch as certain phantasmatic notions of the feminine are traditionally associated with materiality, these are specular effects which confirm a phallogentric project of auto-genesis.”

**I'am not an expert. Baby-making.** When it comes to be in the situation of being labelled "infertile", still considered as a taboo, the first reaction might be a shock, more or less metaphysical questions on the beginning and the end of life coming into the minds. What does life mean and does it matter to have or not to have a baby? There are so many of them born every single day, so why is it so important to have one's own baby? Is this a question of nature or culture, or are we (and have we always been) beyond the dichotomy of nature and culture anyway<sup>16</sup>? Is having babies a natural thing or cultural and how cultural is the "expected number" of babies to have or not? When the answer to the wish for a baby is positive it might become an obsession on its own and the question arises on whether to go for A.R.T. or not. Medically Assisted Pregnancy and Artificial Reproductive Technologies (A.R.T.) need to be considered as a process of leaving the own body and its logics and (im)possibilities (and often the bedroom and a loving and exciting sex life) far behind. A.R.T. means to hand its own body or bodies over to the arts of the medical corps.

The decision to go through an A.R.T. process has nothing to do with an easy going "let's do it". It is a slow vanishing of an imaginary self-control to and self-independence towards a wide field of medicine, biochemistry, psychological support and last not least a certain, sometimes belauded belief in mysteries and miracles. It is a process of learning many things about the own body, its meaning<sup>17</sup>, its limits and their transgression. It is very much

<sup>16</sup> "[...] l'opposition entre la nature et la culture ne possède pas l'universalité qu'on lui prête, non seulement parce qu'elle est dépourvue de sens pour tous autres que les Modernes, mais aussi du fait qu'elle apparaît tardivement au cours du développement de la pensée occidentale elle-même." P. Descola, *Par-delà nature et culture*. Paris: Gallimard 2005, 13.

<sup>17</sup> M. Johnson, *The Meaning of the Body: Aesthetics of Human Understanding*. Chicago & London: The University of Chicago Press 2007, 279: "Human meaning is embodied. From the moment of our entrance into the world, and apparently even in the womb, we begin to learn the meaning of things at the most primordial bodily level. Things are meaningful by virtue of their relations to other actual or possible qualities, feelings, emotions, images, image schemas, and

about getting an expert of one's own body (again). Getting to know about nutrition, hormones, drugs, temperatures, needles and general anaesthesia step by step pushes the boundaries of what is acceptable further and further and many women enter the laboratories of the heirs of Viktor Frankenstein (Mary Shelley): usually doctors and biochemists, parents in spe and the babies to come do not look like monsters, but can be compared to the modern Prometheus being rebels against nature...<sup>18</sup>

Many strong emotions, as fear, hope, pain, despair, sadness, questions of life, the beginning and the end of it and the increasing knowledge about what is or is not happening in the body get tangled to a knot and the only obsessive question that remains is: is there going to be a baby or not? Women and men going through the more or less long procedure of medically assisted pregnancy get to know images, and names of drugs and tests, need to get acquainted to documents, drug packagings and papers on the issue. Some will meet surrogate mothers and will have to get to know a woman that will carry their child<sup>19</sup>. What may become a "life performance" is something between control and hazard, between science and nature, between body and mind.

When a baby is not "arriving" after some time of "trying" to have one, i.e. having sex, in our societies it is usual to consult a doctor (and not a magician or guru). Gynecologists first suggest to do some blood tests, the first of a long series, and to monitor temperatures and the regularity of menstrual cycles for the woman in question. When results indicate fertility problems, i.e. no

concepts. We begin our lives mostly by feeling or sensing this vast complex of meaning, and we never cease to access it via feeling..."

<sup>18</sup> According to the story of Prometheus from Hesiod and Aeschylus Prometheus brings the fire to humankind, but Aesop, Sappho to Ovid propose Prometheus as the actual Creator of Humanity and as rebellion against nature and the gods.

<sup>19</sup> Contemporary studies seem to indicate that "it is the quality of the surrogate's relationship with the contracting couple that largely determines her satisfaction with her experience." E. Teman, *Birthing a Mother: The Surrogate Body and the Pregnant Self*. Berkeley/ Los Angeles: University of California Press 2010, 294.

or irregular ovulation, egg or sperm quality, specific levels of prolactin, or FSH or LH, or other hormonal irregularities, the suggestion is made to start a “treatment”. The question of *egg or sperm quality* are not a detail and it may come as a huge surprise to reflect on the quality of one’s own eggs or sperm... As a matter of fact, the consciousness of having eggs and a need to take care of them is not one of the core questions of culture nowadays at all while fertility was central to most ancestral cultures. And the story of mothers is still a new field of research<sup>20</sup>. Maternity (a relatively new word, which did not exist in antiquity, made up in the 17<sup>th</sup> century by scholars), and paternity are about to be redefined by new practices.

The “treatment” of infertility may start with suggestions concerning life habits as food, sleep, sex habits and sport and then turn to additives and so-called nutraceuticals as omega 3 or 6, folic acids, DHEA, selenium, complexes of vitamins and minerals as zinc (as Femibion, Fertinatal, Androenergen, Ovoengeren, etc.), and continue with pills (usually hormones, as oestrogen) controlling and boosting ovulation and/or the quality of sperm and the monitoring of sex practices at a certain day or even day time in order to optimize the probability to get pregnant<sup>21</sup>. It is basically about more and more control and monitoring of each step and all biochemical data in order to enable pregnancy.

The next steps suggested are artificial insemination, In Vitro Insemination (IVF), Intracytoplasmic Sperm Injection ICSI, egg donation, and last not least a surrogate mother (and the works on artificial wombs and clones to come). These words have become very well known to the public and do not seem to denominate anything particularly ambiguous, but are names for very

<sup>20</sup> Y. Knibiehler, *Histoire des mères et de la maternité en occident*. Paris: Presses Universitaires de France 2012 (12000), 5.

<sup>21</sup> D. Wagner, *How to Improve Egg Quality: The Smart Way to Get Pregnant*. Amazon 2014.

important interventions to bodies and psyches<sup>22</sup>. They come with interventions to the body via pills, injections and operations for the stimulation and retrieval of eggs and the implantation of embryos. The terms used sound very technical, in fact they are and their practice is bound to a more and more concise monitoring of bodies: body liquids, temperatures, cells themselves. It is about molecular stability and instability and proteins and vitamins and sugars, zinc and calcium and hydrogen and oxygen and carbonyde. Their “performance” is bound to monitors, and laboratories and hospitals and research of huge corporations and medical centres. Each human body is monitored and becomes data and image, writes and rewrites data and statistics and probabilities and what is (and is not – yet) possible. Professionals report that “the inescapable fact is that embryo selection as determined by morphology is a crude exercise, and unfortunately the view beneath the microscope is not necessarily a true reflection of embryo competence<sup>23</sup>.” This means that the mere look of cells matters for their becoming life or not.

Flesh, and blood, eggs and cells and sperm become numbers and data, women and men become information and research material and last not least money (to be made or costs to the health systems). Eggs and sperm, and bodies are transformed into probabilities and model new possibilities of procreation. Bodies become images on screens, generate information and become territories for new treatments and new products and practices and become of a whole apparatus of science, business and politics.

<sup>22</sup> The debt of life, la dette de vie, seems to play a significant role in this. The gift of life can only be returned by giving life. See M. Bydlowski, *La dette de vie: Itinéraire psychanalytique de la maternité*. Paris: Presses Universitaires de France 2014 (<sup>1</sup>1997), 169: “Comme l’ombre (the Shadow being the image for infertility- as related to by Hugo von Hoffmannsthal, *Die Frau ohne Schatten*), la reconnaissance de la dette est nécessaire. La vie n’est peut-être pas un cadeau gratuit mais porte en soi l’exigence de transmettre ce qui a été donné. Le don de la vie, à la fois promesse d’immortalité et de mort, induirait qu’une dette de vie circule de mère à fille...”

<sup>23</sup> B. Fauser & P. Devroey, *Baby-Making: What the New Reproductive Treatments Mean for Families and Society*. Oxford: Oxford University Press 2011, 134.

**Immaculate Conception. Angels...** What happens to love and tenderness and sex in all this? What to the dream of a human baby with its tiny and soft body in need for warmth and tenderness and eyes and milk? How do the representations of medical data, images of oocytes and needles and FSH and the loss of consciousness when undergoing the egg retrieval and frozen oocytes relate all real bodies of babies and to the beautiful angels in art history being in fact representations of baby bodies? How do biblical stories as the Immaculate Conception and wonders and mythologies of Creations out of Goddess heads or flesh coincide with medical practices of today and tomorrow? What is the mingling of mythology, religions, politics, medical research and personal experience doing with our consciousness and unconsciousness? How do dreams of a baby and mathematics and stochastics inhabit mothers and fathers to be? It is not possible to know yet what the implication of A.R.T. will be on the humans treated and created by them, it is not possible to know how far reproduction technologies and practices will go and get, how far hope and wonder will turn into bio-chemistry. We do know that A.R.T. is highly ambivalent and that it will remain so.

In times of techné spilling over to poiesis, the biblical “Don't be scared”, has become pertinent, more than ever. With increasing control and nature's rapid destruction, with *Paradise lost* for good, only the love of life, the immediacy of “being-in-the-world” in Kristeva's understanding<sup>24</sup> and maybe A.R.T. will can carry on the living itself, making life happen, again<sup>25</sup>.

<sup>24</sup> J. Lechte & M. Margaroni, *Julia Kristeva: Live Theory*. London/ New York: Continuum 2004, 72: “The immediacy of primary identification – an immediacy of ‘being-in-the-world’ – might appear to be in opposition to love as enactment. For immediacy is also ‘prior to’. [...] As Kristeva writes, ‘we are immediately withing parousia’, ‘always-already’...”

<sup>25</sup> R. Frydman, *Lettre à une mère*. Paris: Hachette 2005, 22: The obstétricien René Frydman puts it's like this: “Je manipule le désir, je l'emmène très loin, par des voies médicales qui n'ont rien de paradisiaques. Il y perd sa poésie, je le sais, je le vois dans les yeux des femmes et des hommes. Mais il passe tant d'épreuves qu'il s'aguerrit. Sans lui, je ne peux rien.”

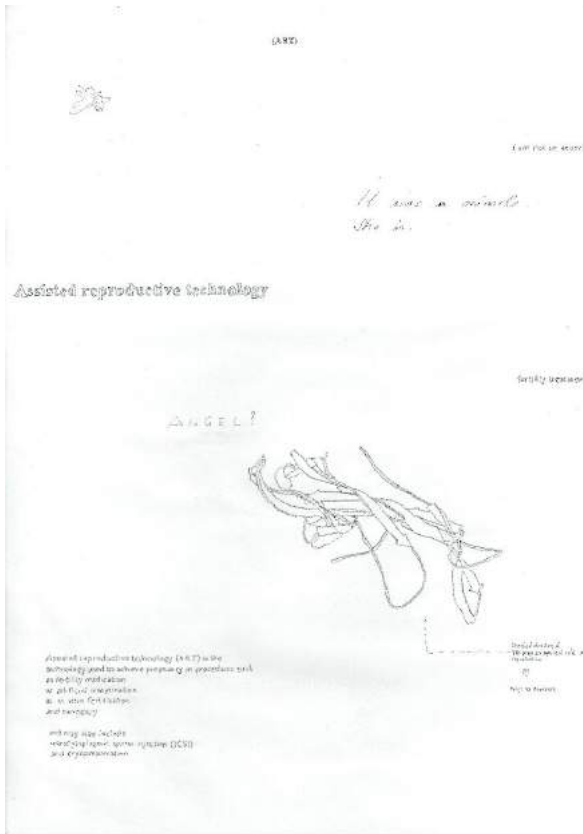


image [above]. (ART). Pencil drawing by the author (2015).

PS: Dr. Darja Wagner a scientist specialized in vitamins and hormones and author of the Book *How to Improve Egg Quality. The Smart Way to Get Pregnant* became my friend and counsellor and I would like to thank her for her personal support and many papers and discussions on the subject.

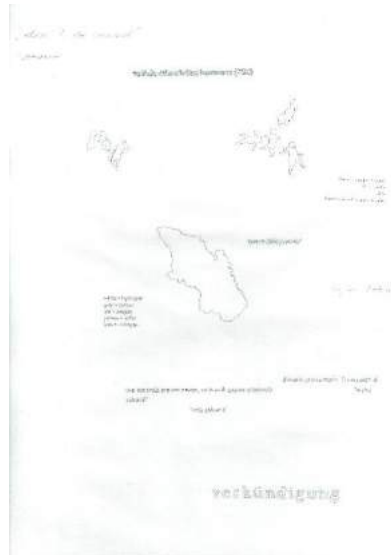
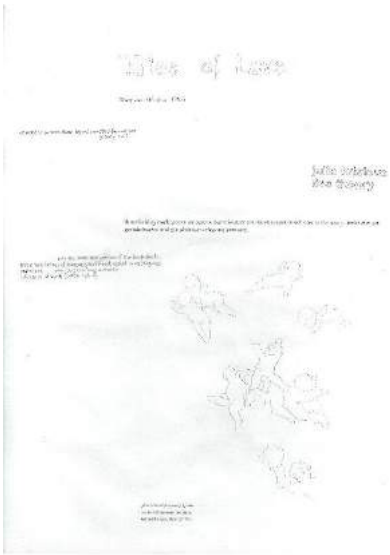


image [left]:  
*Tales of love.*  
 Pencil  
 drawing by  
 the author  
 (2015).

image [right]:  
*Don't be  
 scared.* Pencil  
 drawing by  
 the author  
 (2015).

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Μαρία Αθανασέκου

## Το σώμα ως ταμπού: Προσέγγιση από την πλευρά της Ιστορίας Τέχνης

**[Σύνοψη]** Σκοπός αυτής της εργασίας είναι η συζήτηση του σώματος υπό το πρίσμα της τέχνης και η διερεύνηση των νέων οδών που έχουν ανοιχτεί στη σκέψη και τις καλλιτεχνικές πρακτικές με αφορμή το σώμα.

Ως ταμπού ορίζεται το πρόσωπο ή πράγμα που απαγορεύεται να πλησιάσει, να αγγίξει, να κατονομάσει ή να χρησιμοποιήσει κανείς, επειδή θεωρείται ιερό ή μισρό. Το σώμα αποτέλεσε το μεγαλύτερο ίσως ταμπού στην τέχνη επί μακρῶ. Το σώμα είναι το πεπερασμένο περιβλημά, το ρούχο της ζωής.

Το σώμα γεννάει, πονάει, γεννάει, ματώνει, κάνει έρωτα, μεταβάλλεται και αλλοιώνεται, φθείρεται και πεθαίνει, απασχολεί τη φιλοσοφία, την ψυχολογία, την ιατρική, την τέχνη αλλά γίνεται και τέχνη, φορέας πραγματοποίησης καλλιτεχνικών ιδεών και μέσο δημιουργικής ή καταστροφικής χειρονομίας.

Ήδη από τον περασμένο αιώνα το σώμα επαναπροσδιορίστηκε, αντικειμενοποιήθηκε, συνδέθηκε με τις τεχνολογικές εξελίξεις, τις μηχανές, τις ρομποτικές και υβριδικές κατασκευές, τρυπήθηκε, του τοποθετήθηκαν εμφυτεύματα, κρεμάστηκε από γάντζους και αιωρήθηκε στο κενό, ταλαιπωρήθηκε και βασανίστηκε, ακρωτηριάστηκε και χειρουργήθηκε, έγινε cyborg, ντύθηκε με ωμές μπριζόλες ή δάνεισε το λίπος του για να κατασκευαστούν σαπούνια και ονομάστηκε πρωτοποριακό, μεταμοντέρνο, τέχνη.

Καλλιτέχνες όπως η Ορλάν, ο Stelarc ή οι Aziz + Cucher θέτουν το σώμα στην καρδιά της προβληματικής της τέχνης. Είναι οι πλαστικές χειρουργικές επεμβάσεις, η κακοποίηση και η άσκηση βίας στο σώμα, στο ίδιο το σώμα του καλλιτέχνη από τον εαυτό του, τέχνη;

Από τι είδους «αυτοανοσία» πάσχει ο σύγχρονος καλλιτέχνης που ουσιαστικά επιτίθεται στο ίδιο του το σώμα;

Μέσα από μια σύντομη αναδρομή στην ιστορία της απεικόνισης του σώματος, θα συζητηθούν οι λόγοι που υπαγόρευσαν τη συγκεκριμένη αισθητική, ενώ έμφαση θα δοθεί στο ίδιο το σώμα ως καμβά, ως μέσο καλλιτεχνικής έκφρασης στη σύγχρονη τέχνη όπου πλέον τα ταμπού έχουν καταλυθεί.

**[Λέξεις κλειδιά]** τέχνη, σώμα, ταμπού, απεικόνιση, σύγχρονο

Maria Athanasekou

## Body as Taboo: The Art History Approach

**[Abstract]** The aim of this paper is to discuss body as seen through the prism of art as well as the consideration of the new ways of thinking and creating art having body as a point of departure.

Taboo is any person or thing forbidden to be approached, touched, named or used because it is thought to be sacred or miasmatic. Body has, constituted, perhaps, the biggest and longest standing taboo in art. Body is a kind of finite shell, the clothing of life.

Body ages, hurts, bears children, bleeds, makes love, transforms and deforms, wears out and dies, it concerns philosophy, psychology, medicine, art, but it also becomes art, a carrier for the realization of artistic ideas and a means of creative or destructive expression.

Ever since last century body has been redefined, objectified, connected with technological developments such as robotic or hybrid constructions, it has been pierced, it received implants, it was suspended from hooks and it has floated in the void, it has been tortured, mutilated and operated on, it has become a cyborg, it has been clothed with raw steaks or it has given its fat to make soap and it has been called avant-garde, post-modern, art.

Artists such as Orlan, Stelarc or Aziz + Cucher put body at the heart of the quest of art. Are plastic surgeries, the abuse and torture, the violence against the body, the same body of the artist, art?

From what kind of autoimmunity do modern artists suffer from, since they attack their very own body?

Through a short retrospection of the history of body portrayal, the reasons that dictated the specific aesthetics will be discussed, though emphasis will be put on body as canvas, as a means of artistic expression in contemporary and modern art where taboos no longer exist.

**[Keywords]** art, body, taboo, portrayal, modern, contemporary

**Η** τέχνη από την πολύ πρώιμη εποχή των βραχογραφιών έχει αποτελέσει τον πιο καλογυαλισμένο καθρέφτη της ψυχής του ανθρώπου, της πραγματικότητάς του, όλων των υγείων στάσεων αλλά και των σκοτεινών, κοινωνικά μη αποδεκτών εμμονών ή επιθυμιών που τον συντροφεύουν. Οι έννοιες του απαγορευμένου, του μισητού ή ιερού, του κοινωνικά ή ηθικά μελανού και ανεπιθύμητου έχουν τύχει διαφορετικών ερμηνειών και προσεγγίσεων, προσλήψεων και διαχείρισης ανάλογα με την ιστορική στιγμή, το γεωγραφικό χώρο, αλλά και το πολιτισμικό περιβάλλον στο οποίο αντανακλώνται.

Σκοπός αυτής της εργασίας είναι η συζήτηση του σώματος υπό το πρίσμα της Ιστορίας της τέχνης ως ταμπού και η διερεύνηση των νέων οδών που έχουν ανοιχτεί στη σκέψη και τις καλλιτεχνικές πρακτικές επ' αφορμής του. Ως ταμπού ορίζεται το πρόσωπο ή πράγμα που απαγορεύεται να πλησιάσει, να αγγίξει, να κατονομάσει ή να χρησιμοποιήσει κανείς, επειδή θεωρείται ιερό ή μισητό. Το σώμα αποτέλεσε το μεγαλύτερο ίσως ταμπού κοινωνικά, το οποίο, ωστόσο, καταλύθηκε μέσα από την τέχνη. Η τέχνη έχει “αναδείξει” θέματα που άπτονται του σώματος και έχουν διαχρονικά αποτελέσει ταμπού. Συνειρμικά, δίχως γραμμική συνοχή, θα περιηγηθούμε έργα και ταμπού μέσα στο χρόνο για να οδηγηθούμε στη σύγχρονη τέχνη η οποία έσπασε όσα ταμπού υπήρχαν ακόμη.

«Το ανθρώπινο σώμα δεν βρίσκεται σε “φυσική” κατάσταση παρά μόνο για μια πολύ σύντομη περίοδο της ζωής μετά τη γέννηση (Falk, 1995, 95), καθώς απαραίτητη προϋπόθεση για να ενταχθεί κανείς στην κοινωνία είναι η κατάκτηση γνώσεων αναφορικά με τα κανονιστικά πολιτισμικά πρότυπα, τις απαιτήσεις και τις προσδοκίες γύρω από το σώμα. Το σώμα διαπλάθεται από τον πολιτισμό μέσα από αυτό, το άτομο σταδιακά γνωρίζει και ζει σε έναν πολιτισμό. Ως εκ τούτου το φυσικό σώμα είναι επίσης παντού και πά-

ντοτε κοινωνικό σώμα. Υπάρχει ως υλικό φαινόμενο, έχει μια υλική παρουσία αλλά ερμηνεύεται πολιτισμικά»<sup>1</sup>.

Η τέχνη, αντίθετα με την κοινωνική σύμβαση, δεν απειλήθηκε από τα ταμπού, αλλά τα απεικόνισε και τα έθεσε στο επίκεντρο της προβληματικής αποκαλύπτοντας ό,τι επιμελώς έμενε στη σκιά ως ακατάλληλο ή απρεπές.

Ταμπού (το) (άκλ.) 1. (σε πρωτόγονους πολιτισμούς) πρόσωπο ή πράγμα που απαγορεύεται να πλησιάσει, να αγγίξει, να κατονομάσει ή να χρησιμοποιήσει κανείς, επειδή θεωρείται ιερό ή μιαρό. 2. Οτιδήποτε απαγορευμένο, κυρ. οτιδήποτε αντιμετωπίζεται από την κοινωνία ως μη υπάρχον για λόγους ηθικής, κοινωνικών προκαταλήψεων. 3. Κάθε περιορισμός που επιβάλλει η κοινωνική ηθική, κάθε κοινωνική προκατάληψη. (ΕΤΥΜ. <αγγλ. Taboo, από γλώσσα της Πολυνησίας).

Προκατάληψη (η) 1. Η γνώμη που διαμορφώνεται εκ των προτέρων, χωρίς επισταμένη μελέτη και εξέταση των πραγμάτων, οπότε είναι συνήθως εσφαλμένη και μεροληπτική. 2. Η δυσμενής προδιάθεση απέναντι σε πρόσωπο ή ομάδα, που βασίζεται σε αυθαίρετες γενικεύσεις και στερεότυπες πεποιθήσεις.

Γ. Μπαμπινιώτης, *Λεξικό της Νέας Ελληνικής Γλώσσας*

Η λέξη σώμα στον Όμηρο αναφέρεται μόνο στο νεκρό σώμα. Όταν ο ποιητής αναφέρεται σε σώμα ζωντανού χρησιμοποιεί τις λέξεις δέμας, χρώς, μέλεα, γυῖα. Εξ ορισμού το ουσιαστικό αυτό περνάει αμέσως στην ουσία της έννοιας που ενσαρκώνει: Το σώμα είναι το πεπερασμένο επένδυμα, το ρούχο της ζωής. «Το δέρμα ως εξωτερικό περίβλημα του σώματός μας προστατεύει από τους άλλους, είναι η μεμβράνη μέσα στην οποία κατοικεί η ανθρώπινη ουσία και ταυτόχρονα η εξωτερική επιφάνεια που μας εκθέτει

<sup>1</sup> Δ. Μακρυνιώτη, *Τα όρια του σώματος: Διεπιστημονικές προσεγγίσεις*, μτφ. Κ. Αθανασίου, Κ. Καψαμπέλη, Μ. Κονδύλη, Θ. Παρασκευόπουλος. Νήσος 2004, 31.

στον κόσμο. Το δέρμα είναι το σημείο επαφής ανάμεσα στον κόσμο και τον εαυτό»<sup>2</sup>.

Το δέρμα αποτελεί όχι μόνο τον “καμβά”, αλλά και το ίδιο το έργο τέχνης πια, όπως συμβαίνει στα έργα των Aziz + Cucher, για παράδειγμα στο *Interior #1,2 C-Print*.

Το τατουάζ που ζωγράφισε ο καλλιτέχνης Wim Delvoye στην πλάτη του μουσικού Tim Steiner πουλήθηκε 150.000 ευρώ από ελβετική γκαλερί σε Γερμανό συλλέκτη. Ο Tim μετά το θάνατό του θα γδαρεί αλλά μέχρι τότε θα πρέπει να εκθέτει τον εαυτό του τρεις φορές το χρόνο, αρχής γενομένης από τον προηγούμενο Σεπτέμβριο στη φουάρ της Σαγκάης». «Το χρηματικό ποσό μοιράστηκαν ο καλλιτέχνης, η γκαλερί και το ζωντανό υπόβαθρο του έργου. [...] Με βάση το συμβόλαιο, θα πρέπει να εκτίθεται τρεις φορές ετησίως, ενώ το δέρμα του θα γδαρεί και θα υποστεί μετά το θάνατό του κατεργασία σε δέψη». «Επίσης, η γκαλερί διασφαλίστηκε νομικά υπό την παρουσία συμβολαιογράφου για το ενδεχόμενο οικεία πρόσωπα του ανθρώπου με το τατουάζ να προσπαθήσουν να αποτρέψουν τη συντήρηση του έργου τέχνης μετά το θάνατό του»<sup>3</sup>.

Το δέρμα ως ένα ακόμη όργανο του ανθρώπινου σώματος μπορεί να αποκτήσει δική του ζωή μετά το θάνατο του φορέα του και να παρουσιάζεται δίχως την οντότητα που περιέβαλε, μπορεί να παρουσιάζεται ανεξάρτητο, όπως οι οφθαλμοί ή ο εγκέφαλος σε ερμητικά κλειστά βάζα. Το δέρμα του Steiner θα αποτελεί μόνο ένα από τα ποικίλα εκθέματα στην «cabinet de curiosités» του μέλλοντος.

Το σώμα γεννάει, πονάει, γεννάει, ματώνει, κάνει έρωτα, μεταβάλλεται και αλλοιώνεται, φθείρεται και πεθαίνει, απασχολεί τη φιλοσοφία, την ψυχολογία, την ιατρική, την τέχνη αλλά γίνεται και τέχνη, φορέας πραγματο-

<sup>2</sup> Δ. Μακρυνιώτη, *Τα όρια του σώματος*, 46.

<sup>3</sup> N. Heinich, *Το παράδειγμα της σύγχρονης τέχνης*. Πλέθρον 2015, 60.

ποίησης καλλιτεχνικών ιδεών και μέσο δημιουργικής ή καταστροφικής χειρονομίας.

Στις συνθήκες της ύστερης νεωτερικότητας το σώμα δεν είναι μόνο φορέας στάτους και αντικείμενο διάκρισης (Bourdieu, 1978), αλλά συνδέεται όλο και περισσότερο με την ταυτότητα και τον εαυτό. Και τα δύο βρίσκονται σε μια διαδικασία διαρκούς συγκρότησης, ανασχηματισμού και μεταβολής με επίκεντρο την εξωτερική εμφάνιση καθώς το φαίνεσθαι δεν είναι απλώς ένα βασικό μέλημα αλλά ουσιαστική υποχρέωση των νεωτερικών υποκειμένων<sup>4</sup>.

Το σώμα κατέχει κεντρική σημασία για την κατανόηση πλευρών της ταυτότητας όπως το φύλο, η σεξουαλικότητα, η φυλή κ.ά. Οι άνθρωποι που διακατέχονται από την επιθυμία να διαφοροποιηθούν, αλλάζουν την εμφάνισή τους, τα μαλλιά, τα ρούχα, επεμβαίνουν στο σώμα τους με αισθητικές ή άλλες πρακτικές. Κάθε σώμα είναι πλέον ένα σχέδιο προς υλοποίηση, τοποθετημένο σε αλληλεξάρτηση και αλληλεπίδραση με την κοινωνία, ως απόρροια των δομών και των ζητούμενων ή ακριβώς το αντίθετο, ως απόβλητο, ή (αυτο-)εξόριστο, ως έκπτωτο από τη θεία χάρη της ομοιομορφίας και της αποδοχής. Ο Bourdieu γράφει ότι «το σώμα είναι για όλους η ορατή απόδειξη της ιδέας που κάποιο άτομο θέλει να δώσει για το σώμα του, τις ικανότητες του, την αξία του»<sup>5</sup>.

Υπάρχουν πολλές και διαφορετικών αφητηριών θεωρίες και προσεγγίσεις της τέχνης που προέρχονται από τους χώρους της κοινωνιολογίας, της πειραματικής αισθητικής και των θεωριών της διέγερσης, της αντιληπτικής ψυχολογίας και Gestalt ψυχολογίας, της φιλοσοφικής ψυχολογίας, της φαινομενολογικής προσέγγισης της αισθητικής εμπειρίας, καθώς και της γνωστικής ψυχολογίας και της ψυχολογίας των συναισθημάτων. Τα συστήματα που ενεργοποιούνται κατά τη δημιουργία, την απόλαυση και κατανόηση

<sup>4</sup> Δ. Μακρυνιώτη, *Τα όρια του σώματος*, 35.

<sup>133</sup> P. Bourdieu, *Sport and social class. Social Science Information* 17, 1978, 834.



της τέχνης είναι σύνθετα και πολλές φορές ετερόκλητα, ενώ τα θέματα που πραγματεύεται μπορούν να σηματοδοτήσουν αφετηρίες για στοχασμό, προβληματισμό, ευχαρίστηση ή δυσαρέσκεια, απέχθεια ή ψυχική ανάταση. Η τέχνη είναι ενδεχομένως το μοναδικό πεδίο της ανθρώπινης πνευματικής δραστηριότητας που χαρακτηρίζεται από ένα συγκλονιστικά μεγάλο εύρος θεμάτων, άλλοτε αποδεκτών, συνυφασμένων με την αισθητική και τις αναζητήσεις που εμπίπτουν στις νόρμες της ιστορικής στιγμής, άλλοτε θεμάτων που απορρίπτονται από την κοινωνική προκατάληψη.

«Κοιτάζω με πάθος, ακούραστα αυτές τις φωτογραφίες γυμνών ανθρώπων, αυτό το θαυμαστό ποίημα, αυτό το ανθρώπινο σώμα πάνω στο οποίο μαθαίνω να διαβάζω», σημείωνε ο Eugène Delacroix στο *Ημερολόγιό* του στις 5 Οκτωβρίου του 1855 με αφορμή τη στενή συνεργασία του λίγους μήνες νωρίτερα με έναν γνωστό φωτογράφο. Σίγουρα όταν ο γάλλος ζωγράφος έγραφε γι' αυτό «το θαυμαστό ποίημα, το ανθρώπινο σώμα», που μας έχει δώσει μερικές εκπληκτικές αυτοπροσωπογραφίες, όπως τις δικές του, δεν φανταζόταν ότι σχεδόν ενάμιση αιώνα αργότερα ένας άλλος καλλιτέχνης θα αναφερόταν στο έργο του, που απεικονίζει τα οπίσθιά του, ως αυτοπροσωπογραφία, ως πορτρέτο του εαυτού του (John Coplans, *Self Portrait*, 1985).

Το γυμνό σώμα, το σώμα που αγγίζει τα όρια της πορνογραφίας ή της erotica όπως στα σχέδια του Henri Fuseli στο μουσείο V&A, το έργο η *Προέλευση του κόσμου*, 1866 του Courbet, το έργο η *Προέλευση του πολέμου*, 1989 της Orlan, ή την *Έκσταση της αγίας Θηρεσίας*, 1647-52 του Bernini, το αισθησιακό γυμνό ή απλώς το γυμνό δίχως επιθετικό προσδιορισμό, έχει αποτελέσει ταμπού και όσα έργα το πραγματεύονταν, κατά χρονικές περιόδους έχουν καμουφλαριστεί με επίκτητο σημασιολογικό φορτίο προς κοινωνική τους νομιμοποίηση, όπως συνέβη, για παράδειγμα στην εικονογραφία της Δανάης.

Η Δανάη παρουσιάζεται ως προσωποποίηση της αγνότητας, κλεισμένη στον πύργο της, ο οποίος έχει αντικαταστήσει την υπόγεια σπηλιά και η ίδια προσαρμόζεται στο πρότυπο της εποχής καθώς μεταμορφώνεται σε αβοήθητη δεσποσύνη. Σε άλλες μεσαιωνικές αναφορές η Δανάη θεωρείται προεικόνιση της Παρθένου Μαρίας λόγω της σύλληψης του γιου της δίχως σαρκική επαφή με τον Δία. Κατά τον 16ο αιώνα η Δανάη ενδύθηκε το ρόλο της γητεύτρας, της αμαρτωλής γυναίκας που πούλησε την αρετή της για χρήματα. Επίσης, την ίδια εποχή, η Δανάη χρησιμοποιήθηκε ως σύμβολο σεξουαλικής διέγερσης, με αποκορύφωμα την πορνογραφική της εκδοχή σε χαρακτηριστικό από τον Bonasone στο βιβλίο "les amours des Dieux" του 1568. Είναι ενδιαφέρον πως από καλή και ενάρετη κοπέλα τώρα μεταμορφώνεται ξαφνικά σε πόρνη. Ξεκίνησε το μακρύ ταξίδι της στην εικονογραφία ως παρθένα, ως θύμα βιασμού, για να καταλήξει να εκπροσωπεί τις απανταχού κορτεζάνες, τις πόρνες που εκδίδονται για χρήματα. Παρατηρούμε μια πλήρη μεταστροφή της αρχικής ταυτότητας της Δανάης και την κατασκευή μιας νέας, ενός νέου ρόλου, κατά την περίοδο της Ώριμης Αναγέννησης<sup>6</sup>.

Η αλλαγή ταυτότητας στη Δανάη προφανώς έγινε για λόγους ταμπού και νομιμοποίησης της συγκεκριμένης αισθησιακής εικονογραφίας τη συγκεκριμένη χρονική περίοδο ώστε να μην χαρακτηριστεί άσεμνη, σκανδαλώδης και απορριπτέα.

Αυτή είναι και η περίπτωση της Ολυμπίας του Manet, αν και το κοινό σοκαρίστηκε από τον συνδυασμό του γυμνού σώματος με το άμεσο βλέμμα της κοπέλας<sup>7</sup>, το οποίο χαρακτηρίστηκε προκλητικό.

Το σώμα μπορεί να είναι γυμνό, ντυμένο, μπορεί να απεικονίζεται να υποφέρει, όπως στα έργα της Frida Kahlo, μπορεί να είναι άρρωστο ή νεκρό,

<sup>6</sup> Μ. Αθανασέκου, «Η εικονογραφία της Δανάης στη δυτική ζωγραφική από το Μεσαίωνα μέχρι τις αρχές του 20ού αιώνα», υπό δημοσίευση στα πρακτικά του 9ου Διεθνούς Συνεδρίου Πελοποννησιακών Σπουδών.

<sup>7</sup> T. J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Princeton: Princeton University Press 1999 (revised edition), 86.

όπως σε τόσα έργα του Munch. Μπορεί να χρειάζεται προσθετικό μέλος, το οποίο ενδέχεται να του χορηγηθεί με θαυματουργικό τρόπο, όπως στην εικονογραφία των αγίων Κοσμά και Δαμιανού ή μέσω της επιστήμης και της τεχνολογίας (βλ. τις φωτογραφίες του Nadav Kander για το *The New York Times Magazine*, Alternative Limb Project 5, 2013).

Οι καλλιτέχνες, ανά τους αιώνες, έχουν αποδώσει το σώμα στις καταστάσεις αυτές με εξαιρετικά γλαφυρό τρόπο. Από τις εκκωφαντικά συναισθηματικά φορτισμένες “γοθθικές” αναπαραστάσεις, όπως στις γερμανικές πιετά, το τρίπτυχο *Isenheim* του Grünewald, με την απόλυτη οδύνη να ζωγραφίζεται στο πρόσωπο του Ιησού και τον πόνο να αλλοιώνει και να συστρέφει τα άκρα του, το έργο του Antonello da Messina στο Πράδο, με τον υποβασταζόμενο Χριστό να ψυχορραγεί και να βλέπουμε το αίμα του να αφήνει το σώμα του με βία από την πληγή της λόγχης του Ρωμαίου στρατιώτη, τον Ιησού του Fra Angelico που αιματοβαμμένος κοιτάζει τον θεατή κατάματα, με τα ματωμένα του χείλη και τις κόγχες των ματιών του (Santa Maria del Soccorso), μέχρι τις πιο νηφάλιες και ήσυχες ή βουβές εκφάνσεις της αρρώστιας ή του πόνου και τις απεικονίσεις του θανάτου, υπάρχει μεγάλη απόσταση στην αισθητική και τις κοινωνικές συμβάσεις που επιτρέπουν την έκφραση οριακών περιστάσεων στην πορεία ενός ανθρώπου γιατί αποτελούν ταμπού. Οι γερμανικές *pietà*, οι βόρειες αναγεννησιακές σταυρώσεις, το πάσχον σώμα, το σώμα που υποφέρει και κατακερματίζεται, το σώμα που σφαγιάζεται τελετουργικά<sup>8</sup> (Hermann Nitsch, *Orgien Mysterien Theater*), το σώμα που ακρωτηριάζεται, όπως στο

<sup>8</sup> «Δεν πρέπει να ξεχνάμε το σκάνδαλο γύρω από τη σωματική τέχνη. Αρκεί να ανατρέξουμε στον Τύπο της εποχής. Για παράδειγμα, μια δράση του Hermann Nitsch έκανε να χυθεί πολύ μελάνι: εκατό λίτρα από παχύρευστο και κοκκινωπό υγρό, μακάβρια χορευτικά πάνω σε εντόσθια από σφαγμένα ζώα, και πάνω σ’ όλα αυτά, χωρίς τσιγγουνιές, παραστάσεις από τη σταύρωση υπό τη συνοδεία βαυαρικής μουσικής. [...] Ήταν στην πρώτη φουάρ του Παρισιού [FIAC] στη Βαστίλλη, το 1975. Μεγάλη περιπέτεια: έπρεπε να ψάξουμε για κουφάρια ζώων, να αγοράσουμε αίμα, να πληρώσουμε την ορχήστρα...» στο: N. Heinrich, *Το παράδειγμα της σύγχρονης τέχνης*, 98.

κεραμικό του Gauguin με αναφορά στο κομμένο αυτί του Van Gogh (Kunstindustrimuseet), το σώμα που βασανίζεται όπως στο έργο της Abramović ή της Gina Pane, του Dennis Oppenheim, του Vito Acconci ή του Burden, το σώμα που κανιβαλίζεται, όπως στη *Σχεδία της Μέδουσας* του Géricault, ή στο έργο *ο Κρόνος καταβροχθίζει τα παιδιά του* του Goya, είναι μόνο μερικές από τις θεματικές που εκφράζονται καλλιτεχνικά με διαφορετικό τρόπο ανά εποχή, βάσει κοινωνικών δομών.

Η εικόνα ενός σώματος που θανατώνεται και αναπαριστάται από τον Francis Bacon τον 20<sup>ο</sup> αιώνα, δεν έχει σχέση με τη βικτωριανή απεικόνιση του ίδιου θέματος. Η ωμότητα και σκληρότητα, η ακραία έκφραση πόνου, η αλλοίωση των χαρακτηριστικών και η ψυχική αναστάτωση που προκαλείται από τη θανάτωση του Μπέικον επιτρέπονται, ενώ αντίστοιχα δεν θα μπορούσαν να εκφραστούν από τον Tadmor στο έργο του *τα ρόδα του Ηλιογάβαλου* γιατί η κοινωνική σύμβαση, τα ταμπού, θα το απαγόρευαν<sup>9</sup>.

Το γυναικείο σώμα μπορεί να είναι καλλίγραμμα ή όχι, μπορεί να είναι μη φυσιολογικό και αποδομημένο αναπαραστατικά, όπως στα έργα του Botticelli ή του Freud και του Duchamp. Μπορεί να είναι σε ενδιαφέρουσα, όπως στα έργα του Egon Schiele ή της Modersohn-Becker. Μπορεί να είναι “μητρικό”, όπως στον Henry Moore, σεξουαλικό όπως στην Cindy Sherman ή να εκπορνεύεται όπως στις *Δεσποινίδες της Αβινιόν*, μπορεί να είναι νεκρό, όπως στα έργα του Munk ή του Mantegna.

Το ίδιο το σώμα μπορεί να γίνει τέχνη όπως συμβαίνει για πρώτη φορά με τα κρανία της Ιερικούς. Το γλυπτό μιας κεφαλής με μέσα του την ίδια την κεφαλή ή μπορεί να διακοσμηθεί με κρυστάλλους και πολύτιμους λίθους, όπως στα γλυπτά του Damien Hirst ή να ντυθεί ό,τι έχει απομείνει και να παραπέμπει νοερά στο φυσικό σώμα πριν αυτό αποσυντεθεί, στις φωτογραφίες του Κουντουνάρη. Η εικονογραφία *memento mori*,

<sup>9</sup> F. W. Archdeacon, “Historic and Genre Pictures”, in: *Good Words*, 1888, 542-43.

καταφεύγει στις αναπαραστάσεις σκελετών ώστε να καταδειχτεί το εφήμερο της ύπαρξής μας. Το σώμα, ωστόσο μπορεί να απεικονίζεται “άθικτο” και άφθαρτο ενώ έχει πεθάνει, όπως ήταν η συνήθεια με τις φωτογραφίες, συχνά μικτές με την παράθεση ζώντων συγγενών στο πλάι του νεκρού, κατά την βικτωριανή εποχή. Σε κάποιες φωτογραφίες ο νεκρός μοιάζει να κοιμάται, σε άλλες τα μάτια του είναι ανοιχτά και δύσκολα ξεχωρίζει από τον ζωντανό.

Στην εποχή μας το σώμα μπορεί να λείπει, όμως χάρη στην τεχνολογία μπορεί να νεκραναστένεται, να επιστρέφει και να φωτογραφίζεται, όπως συνέβη στη γαμήλια φωτογραφία της Anna Bozman Thompson το 2015. Μπορεί να υπολογιστεί η εμπορική αξία του, όπως στο έργο της Carey Young *Inventory* ή ό,τι διατηρείται από αυτό, τα νύχια και τα μαλλιά, να λειτουργήσουν ως κειμήλια, ως υπενθυμίσεις του άλλοτε έμβιου σώματος όπως στο έργο *What Will Become of Me* της Adrian Piper. Μπορεί με βεβαιότητα να υποστηρίξει ο καλλιτέχνης, όπως κάνει η Piper, ότι αυτό μόνο που μπορεί να απομείνει άφθαρτο είναι σκληρή πρωτεΐνη και νηματοειδές βιολογικό υλικό. Το ταμπού του θανάτου πραγματεύεται από διαφορετική οπτική γωνία, με περισσότερη κυριολεξία και σημειολογικά τολμηρή ή απλώς ειλικρινή προσέγγιση, δίχως ωραιοποίηση.

Το σώμα γίνεται αντικείμενο, πινέλο στα χέρια του Yves Klein, *Anthropométrie de l'Époque bleue* (2'26) March 9, 1960, Galerie internationale d'art contemporain, ή γίνεται βούρτσα όπως στο έργο της Carolee Schneemann *Up to and Including Her Limits*, 1973-76 ή καρέκλα, όπως στο έργο του Allen Jones του 1969. Ο εικοστός αιώνας και η δική μας εποχή οριοθέτησαν νέες εννοιολογικές κατακτήσεις για την τέχνη και την απόλυτη ελευθερία σε σχέση με την απόδοση του σώματος και το σημασιολογικό του φορτίο. Η τέχνη του σώματος, η σαρκική τέχνη και οι προγονικές καταβολές τους στην performance, η φεμινιστική τέχνη, έχουν πλέον υπερβεί όλα τα εσκαμμένα. Ήδη από τον περασμένο αιώνα το σώμα επαναπροσδιορίστηκε, αντικειμενοποιήθηκε, συνδέθηκε με τις τεχνολογικές εξελίξεις, τις μηχανές,

τις ρομποτικές και υβριδικές κατασκευές, τρυπήθηκε, του τοποθετήθηκαν εμφυτεύματα, κρεμάστηκε από γάντζους και αιωρήθηκε στο κενό, ταλαιπωρήθηκε και βασανίστηκε, ακρωτηριάστηκε και χειρουργήθηκε, έγινε cyborg, όπως το προσεγγίζει ο Stelarc, ντύθηκε με ωμές μπριζόλες, όπως έκανε η Jana Sterback Vanitas στο έργο *Flesh Dress for an Albino Anorectic*, 1987 πολύ πριν τη Lady Gaga, ή δάνεισε το λίπος του για να κατασκευαστούν σαπούνια, όπως στο έργο της Nikola Constantino *Savon de corps*, δάνεισε το αίμα του για να γίνουν μοντέρνες αυτοπροσωπογραφίες, όπως στο έργο του Marc Quinn και ονομάστηκε πρωτοποριακό, μεταμοντέρνο, τέχνη.

Οι σύγχρονοι καλλιτέχνες χρησιμοποίησαν κάθε κύτταρο του σώματος τους και κάθε έκκριση για να κάνουν τέχνη. Καμβάδες από εμετό της Millie Brawn, πολύχρωμα αυγά που συνθλίβονται στον κόλπο της Milo Moire, ούρα ή παραπομπή σε αυτά όπως στο έργο του Andrea Serano *Piss Christ*, 1989. Κόπρανα που χρησιμοποιούνται ως αναφορά στην ντροπή, σε αυτό το συναίσθημα που σε ακολουθεί σαν ουρά, σαν έντερο από τα εντόσθιά σου, τόσο έμφυτο κτήμα της φύσης του ανθρώπου, όπως στο έργο της Kiki Smith, *Tale*, 1992. Κόπρανα που έχουν εμπορική αξία, που συσκευάζονται και πωλούνται σε περιορισμένο αριθμό, όχι όμως οποιουδήποτε ανθρώπου αλλά ενός καλλιτέχνη, ομοίως η ανάσα του, όπως έκανε ο Piero Manzoni.

Το 1989 ο Γάλλος Bernard Bazile θα ανοίξει δημοσίως σε γκαλερί ένα από αυτά (τα κουτιά με τα κόπρανα) που είχε καταφέρει να δανειστεί από συλλέκτη. Και στο ανάλογο θέμα θα υπάρξει ακόμη και ένας περαιτέρω ριζοσπαστισμός του παιχνιδιού με τα όρια της αηδίας: το 2001, ο Wim Delvoye θα εκθέσει σε ένα μουσείο της Αμβέρσας το έργο *Cloaca*, μια μηχανή που κατασκευάστηκε με τη βοήθεια ειδικών – από υδραυλικό μέχρι γαστρεντερολόγο – προκειμένου να αναπαράγει κυριολεκτικά τη διαδικασία της χώνεψης από τη βρώση και την πόση των τροφών μέχρι την αφόδευση των περιττωμάτων (τα οποία ο καλλιτέχνης στη συνέχεια συλλέγει και πουλά). Δέκα χρόνια μετά θα εκθέσει στη φουάρ του Παρισιού (FIAC) ένα μεγάλο Υπόθετο

σε επιχρυσωμένο μπρούντζο»<sup>10</sup>.

Το δέρμα του καλλιτέχνη, το σώμα του γίνονται καμβάδες και μέσα καλλιτεχνικής έκφρασης. Καλλιτέχνες όπως η Ορλάν, ο Stelarc ή οι Aziz + Cucher θέτουν το σώμα στην καρδιά της προβληματικής της τέχνης. Είναι οι πλαστικές χειρουργικές επεμβάσεις, η κακοποίηση και η άσκηση βίας στο σώμα, στο ίδιο το σώμα του καλλιτέχνη από τον εαυτό του, τέχνη;

Ο Ωριγένης<sup>11</sup> κατά το δεύτερο αιώνα μ.Χ., έπεισε τους ακολούθους τους ότι το ανθρώπινο σώμα θα καταστρεφόταν από το Θεό ως τιμωρία. Στην εποχή μας καταστρέφεται ή τιμωρείται από τον ίδιο τον καλλιτέχνη.

Από τι είδους «αυτοανοσία» πάσχει ο σύγχρονος καλλιτέχνης που ουσιαστικά επιτίθεται στο ίδιο του το σώμα; Τούτο εστί το σώμα της τέχνης, τούτο εστί το αίμα της. Η τέχνη πλέον δεν θέλει μόνο θεατές, αλλά τώρα επιλέγει να έχει μάρτυρες<sup>12</sup>. Οι καλλιτέχνες της ομάδας δράσης της Βιέννης ενσαρκώνουν τα μέγιστα όρια της σωματικής εμπειρίας, εκτελώντας δράσεις με μια έντονη τάση προς τη σκληρότητα, πρώτα σε ατομικό, σωματικό επίπεδο εναντίον των εαυτών τους και έπειτα σε ψυχολογικό επίπεδο εναντίον των θεατών. Το σώμα της δουλειάς των περισσότερων σύγχρονων καλλιτεχνών είναι το δικό τους σώμα, ένα σώμα που προκαλεί τη λογική, την αντοχή ή την ανοχή του θεατή με φόντο δικές του προκαταλήψεις, ταμπού, φόβους, ανομολόγητα πάθη και βία. Πόνος, θάνατος, αρρώστια, ακρωτηριασμός, αυτοτραυματισμός, κίνδυνος, κατακερματισμός της επικοινωνίας, σοκ ως αποτέλεσμα συγκεκριμένων δομών κατασκευασμένων από τον καλλιτέχνη επί τούτου ώστε ο θεατής να μην νιώθει ασφάλεια, να βιώνει ψυχική αστάθεια, τα όρια. Συνορεύει η τέχνη με την ψυχική ασθένεια, με τη διαστροφή;

Ο Baudelaire είπε: «Το ανώμαλο, δηλαδή το αναπάντεχο, η έκπληξη, ο θαυμασμός, όλα αντιπροσωπεύουν ένα στοιχείο που είναι τόσο σημαντικό

<sup>10</sup> N. Heinich, *Το παράδειγμα της σύγχρονης τέχνης*, 62.

<sup>11</sup> E. A. Clark, *The Origenist Controversy*. Princeton: Princeton University Press 1992.

<sup>12</sup> F. A. Miglietti, *Extreme Bodies: The Use and Abuse of the Body in Art*. Skira 2003, 21.

όσο όμορφο».

Στη σύγχρονη σωματική τέχνη:

το σώμα γίνεται η πρώτη ύλη, το υλικό αντικείμενο, στο οποίο παρεμβαίνει ηθελημένα ο κάτοχός του προκειμένου να το τροποποιήσει αλλά και να το καταστήσει φορέα σημασιών. Οι πρακτικές αυτές μπορούν να εκληφθούν ως μορφές αντίστασης, μορφές προσωπικής αλλαγής ή ανάκτησης ελέγχου πάνω στο σώμα παρά ως αναπαραστάσεις τραυματισμού (Grosz, όπως παρατίθεται στο Jeffreys, 2000, 422). Η αντίληψη αυτή εναρμονίζεται με τη θεώρηση του σώματος ως κειμένου το οποίο μπορεί να γραφτεί και να ξαναγραφτεί με έντονους ακόμα και ριζοσπαστικούς τρόπους, μέσω της πλαστικής χειρουργικής, της τέχνης του σώματος... (Jeffreys, 2000, 422)<sup>13</sup>.

Το σώμα επεκτείνεται, αναλύεται, αποδομείται και επανασυντίθεται, λειτουργεί ως θέατρο, ως σκηνή στην οποία ανεβαίνει μια παράσταση με ή χωρίς συγκερασμό οργανικών και μηχανικών στοιχείων. Το σώμα, κατά τον Stelarc, νοείται πλέον ως μια απαρχαιωμένη σύλληψη η οποία χρήζει μεταποίησης μέσω της τεχνολογίας, κάτι σαν αναβάθμιση στο βιολογικό του λογισμικό.

Ο πόνος είναι ένας αναχρονισμός σύμφωνα με την Ορλάν, τη βασίλισσα της σωματικής τροποποίησης. Έχοντας πίστη στη μορφίνη, η ίδια μετέβαλε κατά καιρούς το σώμα της για χάρη της τέχνης σε μπαρόκ ναό εγχειρητικών επιχειρήσεων με τον πλαστικό χειρουργό να κατέχει το ρόλο ιερέα.

Ο όρος τροποποίηση του σώματος αναφέρεται καταρχήν σε έναν κατάλογο μη κυρίαρχων πρακτικών που περιλαμβάνουν το τατουάζ, το πόντιν, την πρόκληση τομών και σημαδιών με στόχο την αλλαγή της εξωτερικής εμφάνισης. [...] Η υιοθέτηση πρακτικών που υπερβαίνουν, για παράδειγμα, τις προσδοκίες γύρω από το κοινωνικό φύλο μπορεί να ορίζει τρόπους συμβο-

<sup>13</sup> Δ. Μακρυνιώτη, *Τα όρια του σώματος*, 47.



λικής αλλά και κυριολεκτικής ένταξης των ατόμων σε υποομάδες, να υποδηλώνει διαφορετικούς τρόπους σωματοποίησης του κοινωνικού φύλου, υπογραμμίζοντας έτσι τη συνειδητή επιθυμία του υποκειμένου να ανασχηματίσει το σώμα του σύμφωνα με τις δικές του προδιαγραφές. Μέσω της παρέμβασης στο σώμα του, το υποκείμενο στην ουσία παρεμβαίνει στη διαμόρφωση της ταυτότητάς του.

Ένα χαρακτηριστικό παράδειγμα σύζευξης της ιατρικής και της τεχνολογίας για τη δημιουργία τέχνης αποτελεί η Ορλάν<sup>14</sup>, γαλλίδα ιστορικός της τέχνης και performance artist, η οποία υπεβλήθη σε έξι πλαστικές εγχειρήσεις και μεταμόρφωσε το πρόσωπό της συνθέτοντας κλασικά πρότυπα γυναικείας ομορφιάς: το πιγούνι της Αφροδίτης του Μποτιτσέλι, το μέτωπο της Μόνα Λίζα, το στόμα της Ευρώπης του Μπουσέ και τα μάτια της Ψυχής του Ζερόμ. Η ίδια θέλει να αποδομήσει την έννοια της θηλυκότητάς.

Χρησιμοποιεί τη νέα τεχνολογία και τις ηλεκτρονικές τηλεπικοινωνίες μέσα στο ιατρικό πλαίσιο (χειρουργείο) για να επικοινωνήσει με υποστηρικτές της, αλλά κυρίως για να δημιουργήσει ένα ψυχολογικό πορτρέτο του εαυτού που αντανακλά πόσο βαθιά οι ανθρώπινες αισθήσεις έχουν αναδιοργανωθεί από αυτές τις τεχνολογίες (βλ. ενδεικτικά: Kaufman, 2003, 41-47 – Davies, 1997) Μετατρέποντας τη χειρουργική σε παράσταση-επίτευση και ενεργοποιώντας στο έπακρο την υπάρχουσα τεχνολογία, η Ορλάν καταλύει οποιαδήποτε έννοια φυσικού σώματος και δημιουργεί καινούρια σώματα, πειραματίζεται με διάφορες ταυτότητες, πολλαπλές και αιωρούμενες, καταστρέφοντας τα σαφή όρια ανάμεσα στο ανδρικό και το γυναικείο, στη φύση και τον πολιτισμό, στο εσωτερικό και το εξωτερικό του σώματος (Davies, 1977). Διακηρύσσοντας ότι «το σώμα μου είναι η τέχνη μου» προβάλλει την αισθητική χειρουργική ως τρόπο αυτοκαθορισμού και επανάκτησης του ελέγχου πάνω στο σώμα της.

<sup>14</sup> S. Donger & S. Shepherd, *ORLAN A Hybrid Body of Artworks*. Routledge 2010.

Ο Stelarc αποτελεί άλλη μια περίπτωση καλλιτέχνη με προσανατολισμό στην τροποποίηση του σώματος για λόγους επιβίωσης, ουσιαστικά. Η θεωρία της μετά – ανθρώπινης εποχής (post-human) υποστηρίζει ότι η εξέλιξη του ανθρώπου θα περάσει πια από μια βιολογική σε μια τεχνητή φάση. Για τον καλλιτέχνη η συμβιωτική σχέση ανάμεσα στο ανθρώπινο σώμα και την τεχνολογία, ανάμεσα στο οργανικό και το συνθετικό αποτελεί ένα νέο βήμα με όρους εξέλιξης και μια μάλλον θετική ενέργεια. Με όρους δαρβινικής εξέλιξης ένα σώμα που σταματάει να προσαρμόζεται στο περιβάλλον του, εξαλείφεται, εξαφανίζεται<sup>15</sup>.

Οι εξελίξεις της βιοτεχνολογίας και της επιστήμης των υπολογιστών καθώς και οι συνοδευουσες αλλαγές στην κοινωνική συμπεριφορά, αμφισβητούν τα όρια ανάμεσα στο τέλος του παλαιού ανθρώπου και στην αρχή του Μετα-Ανθρώπου. [...] Η αυγή του μετα-ανθρώπινου κόσμου δεν μπορεί να απεικονιστεί με το ίδιο τρόπο που απεικονίζεται ο κόσμος του Picasso ή ακόμα και ο κόσμος του Andy Warhol. Η απεικόνισή του απαιτεί μια νέα σύλληψη της παραστατικής τέχνης που θα αντλεί στοιχεία τόσο από τις ζωντανές τηλεοπτικές παρουσιάσεις όσο και από την ιστορία της τέχνης.

Άραγε η τάση της τέχνης από τον 20<sup>ο</sup> αιώνα να ευαγγελίζεται το τέλος της και την αντικατάστασή της από την τεχνολογία; Βαδίζουμε προς μια «νέα εννοιολογική κατασκευή του τι σημαίνει να είσαι ανθρώπινο ον»; Είναι η τεχνολογία η νέα τέχνη; Θα έχει στην νέα κοινωνία ο (μετα-)άνθρωπος μια απόλυτη νομιμοποίηση και ελευθερία να αναπλάσει, να μετασχηματίσει και να μεταμορφώσει το σώμα του, τον εαυτό του; Θα επιστρέψουμε στην παραδοσιακή καλλιτεχνική έκφραση ή μόνο θα εκτίθεται σε μουσεία;

<sup>15</sup> S. O' Reilly, *The Body in Contemporary Art*. Thames & Hudson 2009, 137.

Μένει να παρακολουθήσουμε τις νέες τάσεις της τέχνης με ανοιχτό μυαλό, ανοιχτή καρδιά και ενσυναίσθηση, δίχως να ξεχνάμε ότι η μορφή που παίρνει η τέχνη, το ίδιο το σώμα της, κατά καιρούς μπορεί να αποτυπώνει όχι μόνο το ιστορικό και κοινωνικό, όσο και το εσωτερικό τοπίο του δημιουργού.

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Γιάννης Μαζαράκης

Σώμα χωρίς εαυτό, εαυτός χωρίς σώμα:  
Το σενάριο της ψηφιοποίησης της ανθρώπινης  
συνείδησης

**[Σύνοψη]** Οι ραγδαίες εξελίξεις στον χώρο της βιονικής τεχνολογίας φαίνεται να επηρεάζουν όλο και περισσότερο την αντίληψή μας σχετικά με τον ορισμό του σύγχρονου ανθρώπου και των βιολογικών περιορισμών του. Στο πλαίσιο της τεχνολογικής έκστασης του 20<sup>ου</sup> και του 21<sup>ου</sup> αιώνα, τα σενάρια επιστημονικής φαντασίας που περιγράφουν την ένωση ανθρώπου - μηχανής και της ψηφιοποίησης της ανθρώπινης συνείδησης φαντάζουν πλέον πραγματοποιήσιμα. Στο παρόν άρθρο, θα επιχειρήσω να αντιπαραθέσω τις σύγχρονες μεταουμανιστικές θεωρίες που υποστηρίζουν την εγκυρότητα της παραπάνω υπόθεσης με τις κυρίαρχες αντιλήψεις στον χώρο της νεότερης φιλοσοφίας σχετικά με τον εαυτό και την ανθρώπινη συνείδηση. Στην συνέχεια, θα εξετασθεί η ιδέα του ασώματου υποκειμένου μέσα από το πρίσμα της μεταστρουκτουραλιστικής σχετικοποίησης του εαυτού και της μεταμοντέρνας άρσης των ουσιοκρατικών ορισμών του ανθρώπου. Τέλος, θα αναδειχθεί η βαθύτερη σχέση ανάμεσα στον δι-ανθρωπισμό (transhumanism) και την ύστερη νεωτερικότητα, στο πλαίσιο της οποίας ανιχνεύονται ταυτόχρονα η ηθική θεμελίωση του μεταουμανιστικού ιδεώδους και η οντολογική κριτική του.

**[Λέξεις κλειδιά]** Μεταουμανισμός, Ψηφιοποίηση Συνείδησης, Φιλοσοφία, Μεταμοντερνισμός, Ύστερη Νεωτερικότητα

John Mazarakis

## Selfless body, bodiless self: The mind-uploading scenario

**[Abstract]** The radical developments in the field of the bionic technologies seem to affect the contemporary definition of 'human being' and the limits of his bodily existence. In the context of the technological ecstasy during the 20th and the 21st century, the sci-fi scenarios concerning the junction of human and machine and the uploading of human consciousness in digital environments seem to be realizable. In the following presentation, I will attempt to evaluate a) the philosophical validity of those scenarios, b) their socio-political aspect and c) the moral and ontological risks which accompany them.

In his work *Mind Children: The Future of Robot and Human Intelligence* (1990), Hans Moravec argues that human subjectivity is a complex pattern of informations, which is not fully dependent on its bodily substance and could be uploaded in a computer, as a set of digital data. According to transhumanists, mind-uploading will be one of the first steps of humanity towards its post- biological evolution - which is presented as the only chance of human kind to survive the forthcoming ecological disaster of our planet.

In the first part of this presentation, I will attempt to find the points of intersection between the contemporary posthuman theories concerning the validity of the minduploading scenario and the major philosophical views about self and human consciousness (Descartes, Locke, Hume). In the second part, I will examine the notion of Moravec' s bodiless self and relate it with the post- structuralist relativization of self and the postmodern criticism of the essentialist definitions of human being. Finally, I will highlight the deeper relation between posthumanism and late modernity, in the context of which the moral foundation of the posthuman ideal (Nietzsche) and its ontological critique (Heidegger) can be detected.

The metaphysical, ontological and moral foundation of a bodiless, post-human utopia cannot come in terms with the postmodern rejection of the grand narratives of emancipation. The ideal of the posthuman which transcends its biological limitations and acquires immortality through technology is directly related with philosophical theories like idealism and utilitarianism, which, nowadays are subject of severe criticism and, consequently, leads posthumanism to the reevaluation of its ethical and ontological grounding.

**Ν**εότερη φιλοσοφία και μεταουμανισμός. Στο έργο του *Mind Children: The Future of Robot and Human Intelligence* (1990), ο Hans Moravec ισχυρίζεται πως η ανθρώπινη υποκειμενικότητα είναι ένα σύνθετο μοτίβο πληροφοριών, το οποίο δεν εξαρτάται άμεσα από μια σωματοποιημένη υπόσταση. Εκκινώντας από την ιδέα της ασώματης συνείδησης, ο Moravec επινοεί ένα υποθετικό σενάριο, σύμφωνα με το οποίο θα ήταν εφικτό, κάποια στιγμή στο εγγύς μέλλον, να «ανεβάσουμε» (upload) την ανθρώπινη συνείδηση σε έναν ηλεκτρονικό υπολογιστή, σαν να ήταν ένα σύνολο πληροφοριακών δεδομένων.

Η αντίληψη του εαυτού ως κάτι ξεχωριστό από το σώμα δεν είναι καινούργια. Στην νεότερη φιλοσοφία, η αφετηρία της μελέτης της ανθρώπινης συνείδησης συμπύπτει με την γέννηση του φιλοσοφικού δυϊσμού. Στα μέσα του 17<sup>ου</sup> αιώνα, ο Descartes, στο έργο του *Meditation on First Philosophy* (1641), διαχωρίζει τον εαυτό (ως σκεπτόμενο νου) από το σώμα (ως εκτατή ύλη). Ο εαυτός που περιγράφει ο Descartes είναι το υποκείμενο που σκέπτεται, ένα υποκείμενο που διαχειρίζεται το αποτέλεσμα των βιολογικών διαδικασιών της πρόσληψης και της επεξεργασίας των δεδομένων, μια άυλη οντότητα, διαχωρισμένη από το φθαρτό σώμα. Η σύλληψη του ασώματου σκεπτόμενου όντος έχει κοινά στοιχεία τόσο με την ασώματη συνείδηση που περιγράφει ο Moravec όσο και με την κατασκευαστική λογική των cyborg. Σύμφωνα με την Kathrine Hayles:

Σημαντικό ρόλο στην κατασκευή τους [...] κατέχει η σύλληψη της πληροφορίας ως μια ασώματη οντότητα, η οποία μπορεί να ρέει ανάμεσα στα οργανικά μέρη του βιολογικού σώματος και στα ηλεκτρονικά τμήματα της μηχανής, επιτρέποντας τις πρωτεΐνες και τα μικροσίπ να λειτουργούν ως ένα ενιαίο σύστημα. Όταν η πληροφορία χάνει την σωματικότητά της, η εξίσωση ανθρώπου-υπολογιστή είναι ιδιαίτερα εύκολη, καθώς το υλικό στο οποίο υποστασιοποιείται ο σκεπτόμενος νους εμφανίζεται

τελικά ως τυχαίο και ανεξάρτητο από την φύση του (νου)<sup>1</sup>.

Παρά την ομοιότητα, όμως, ανάμεσα στον άυλο, σκεπτόμενο νου και την ασώματη πληροφορία, η καρτεσιανή και η cyborg θεωρία του εαυτού διαφέρουν ως προς τον τρόπο με τον οποίο υποστασιοποιούν την συνείδηση: για τον Descartes, η συνείδηση πηγάζει από ένα μη υλικό, υπερβατικό υποκείμενο ενώ, στην δεύτερη περίπτωση, η συνείδηση είναι το αποτέλεσμα του συνδυασμού των άυλων πληροφοριών. Η τελευταία αυτή θεώρηση έχει τις ρίζες της στον αγγλικό εμπειρισμό του 17<sup>ου</sup> αιώνα.

Το 1689, ο John Locke προτείνει μια εντελώς διαφορετική σύλληψη του εαυτού από αυτήν του Descartes. Η υποκειμενικότητα του ατόμου βασίζεται στην ίδια την συνείδηση και όχι σε κάποια άλλη, πνευματική ή υλική υπόσταση. Ο εαυτός, για τον Locke, είναι το σύνολο των αναμνήσεων που είναι συνειδητές με τον ίδιο τρόπο με τον οποίο συνειδητά δρούμε, σκεφτόμαστε και αισθανόμαστε στο παρόν. Η υποκειμενικότητα εδράζεται στην επαναλαμβανόμενη διαδικασία της συνείδησης.

Η αντίληψη του Locke για τον εαυτό εντάσσεται στο πλαίσιο της θεωρίας της ψυχολογικής συνοχής της συνείδησης (psychological continuity of consciousness ή PCC) και αντιμετωπίζει το υποκείμενο ως ένα είδος ευμετάβλητου, συνειδησιακού μοτίβου. Η σύγχρονη εκδοχή της PCC, ο Πατερνισμός (Patternism), προχωρά ένα βήμα παραπέρα και υποστηρίζει πως οι αναμνήσεις, οι σκέψεις, οι ιδέες και τα συναισθήματα που δομούν τον εαυτό δεν είναι παρά επιμέρους σύνολα πληροφοριών. Άμεσα συνδεδεμένος με την Υπολογιστική Θεωρία του Νου (computational theory of mind ή CTM), ο Πατερνισμός υποστηρίζει πως αυτό που αντιλαμβανόμαστε ως εαυτό δεν είναι παρά ένα είδος υπολογιστικής διάταξης πληροφοριών· ο αλγόριθμος που χρησιμοποιεί ο εγκέφαλος για να διαχειριστεί τις πληροφορίες που λαμβάνει από τα αισθητήρια όργανα. Κατά συνέπεια, εάν υποθέσουμε πως

<sup>1</sup> K. N. Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*. Chicago: University of Chicago Press 1999, 2 (οι μεταφράσεις των παραθεμάτων έγιναν από τον συγγραφέα).



η χαρτογράφηση αυτού του υπερβολικά σύνθετου μοτίβου πληροφοριών και η μεταφορά του σε υπολογιστικό περιβάλλον είναι εφικτή, θα καταλήγαμε στο συμπέρασμα πως το σενάριο του Moravec είναι συμβατό με την θεωρία της ψυχολογικής συνοχής της συνείδησης, υπό το πρίσμα της Υπολογιστικής Θεωρίας του Νου – σύμφωνα με αυτήν, ο εαυτός είναι «ψηφιοποιήσιμος» και θα επιβίωνε κατά την διαδικασία του uploading.

Παρόλα αυτά, ποικίλες είναι οι ενστάσεις γύρω από την εγκυρότητα της CTM και πολλά τα ερωτήματα. Ένα από αυτά εντοπίζεται στο νοητικό πείραμα της τηλεμεταφοράς του Derek Parfitt (1987): Αν υποθέσουμε πως υπάρχει ένα μηχάνημα, το οποίο αποσυνθέτει τον χρήστη του και τον επανα-συναρμολογεί σε ένα άλλο μέρος, τι θα συνέβαινε εάν παρήγαγε ταυτόχρονα δυο πανομοιότυπα αντίτυπα και τα έστειλε σε δυο διαφορετικά μέρη; Ποιό από τα δύο θα ήταν το αληθινό και ποιό το αντίγραφο; Η Susan Schneider, εφαρμόζοντας το νοητικό αυτό πείραμα στο σενάριο του Moravec καταλήγει στο συμπέρασμα πως «η ομοιότητα του μοτίβου δεν συνεπάγεται την ομοιότητα του ατόμου και της υποκειμενικότητάς του»<sup>2</sup>.

Όμως, ο συνδυασμός του νοητικού πειράματος της τηλεμεταφοράς με το σενάριο της ψηφιοποίησης της συνείδησης θα μπορούσε να μας οδηγήσει σε ένα εντελώς διαφορετικό συμπέρασμα. Ο Derek Parfitt, όντας ένας από τους σύγχρονους πρεσβευτές της «θεωρίας του δέματος» (bundle theory), υποστηρίζει πως η μεταφυσική υπόσταση του εαυτού δεν είναι παρά μια κατασκευή και το μόνο που υπάρχει στην πραγματικότητα είναι σύνολα εντυπώσεων και ερεθισμάτων.

Η αντίληψη του Parfitt για το υποκείμενο, η οποία θυμίζει ιδιαίτερα την βουδιστική αντίληψη του μη εαυτού, έχει τις φιλοσοφικές ρίζες της στο έργο ενός από τους πρώτους στοχαστές που εισήγαγαν την «θεωρία του

<sup>2</sup> S. Schneider, "Future Minds: Transhumanism, Cognitive Enhancement, and the Nature of Persons", στο: V. Ravitsky, A. Fiester & A. L. Caplan (επιμ.) *The Penn Center Guide to Bioethics*. New York: Springer Publishing Company 2009, 104.

δέματος», τον David Hume. Έναν αιώνα μετά τον Descartes, ο Hume αμφισβητεί την βεβαιότητα γύρω από τον σκεπτόμενο εαυτό:

Όταν εισέρχομαι πιο βαθιά σε αυτό που ονομάζω εαυτό, πάντα σκοντάφτω πάνω σε μια συγκεκριμένη αντίληψη, όπως για παράδειγμα την αίσθηση του ζεστού ή του κρύου, του φωτεινού ή του σκοτεινού, της αγάπης ή του μίσους, του πόνου ή της απόλαυσης. Ποτέ δεν συλλαμβάνω τον εαυτό μου ως κάτι ξεχωριστό από μια (τουλάχιστον) αντίληψη, και ποτέ δεν δύναμαι να παρατηρήσω τίποτα πέρα από αυτήν την αντίληψη<sup>3</sup>.

Στο 10<sup>ο</sup> κεφάλαιο του έργου τους *The Phenomenological Mind: An Introduction to Philosophy of Mind and Cognitive Science* (2008), οι Shaun Gallagher και Dan Zahavi παραθέτουν τις θέσεις τριών από τους σημαντικότερους πρεσβευτές της νευροσκεπτικιστικής θεωρίας του μη-εαυτού: α) του Edmund Husserl, ο οποίος στο έργο του *Logical Investigations* (1900-1901), προασπίζεται την μη-εγωλογική θεωρία της συνείδησης, σύμφωνα με την οποία «δεν υπάρχει ένας αγνός πυρήνας του εγώ, ο οποίος να συλλαμβάνει και να ενοποιεί όλες τις εμπειρίες. Οι εμπειρίες είναι πνευματικά γεγονότα τα οποία συμβαίνουν ανεξάρτητα από την ύπαρξη ενός υποκειμένου»<sup>4</sup>, β) του Jean Paul Sartre, ο οποίος στο δοκίμιό του *The Transcendence of the Ego* (1957), υποστηρίζει πως «η συνείδηση δεν χρειάζεται μια υπερβατική αρχή ενοποίησης, καθώς είναι από μόνη της μια ρευστή ενότητα»<sup>5</sup>, και τέλος, γ) του Thomas Metzinger, ο οποίος ξεκινά το έργο του *Being No One* (2003), με την χαρακτηριστική φράση «Δεν υπάρχει πουθενά στον κόσμο αυτό που ονομάζουμε εαυτό. Ποτέ κανείς δεν ήταν ή είχε έναν εαυτό»<sup>6</sup>.

<sup>3</sup> D. Hume, *A Treatise of Human Nature: Being an Attempt to Introduce the Experimental Method of Reasoning into Moral Subjects*. Auckland: The Floating Press 2009, 395.

<sup>4</sup> S. Gallagher & D. Zahavi, *The Phenomenological Mind: An Introduction to Philosophy of Mind and Cognitive Science*. New York: Routledge 2008, 197.

<sup>5</sup> S. Gallagher & D. Zahavi, *The Phenomenological Mind*, 197.

<sup>6</sup> T. Metzinger, *Being No One*. Cambridge: MIT Press 2003, 1.

Εάν, λοιπόν, ο εαυτός μας είναι κάτι το οποίο έχουμε επινοήσει και δεν υπάρχει στην πραγματικότητα, τότε, στο υποθετικό σενάριο του Moravec, το ερώτημα του αν θα «επιβιώσουμε» από το ενδεχόμενο της ψηφιοποίησης του εγκεφάλου μας είναι μάλλον άτοπο. Έχοντας απορρίψει την αντίληψη ενός συμπαγούς και ολοκληρωμένου εαυτού, το διακύβευμα της απώλειας ουσιαστικών στοιχείων της ανθρώπινης και προσωπικής μας φύσης, φαντάζει αμελητέο έως ανύπαρκτο. Ποια είναι όμως η βαθύτερη σύνδεση αυτής της προσέγγισης του μη εαυτού με την γλωσσολογική επανάσταση του μεταμοντερνισμού; Η απόρριψη του εαυτού οδηγεί άραγε στον μηδενισμό ή στην απόλυτη ελευθερία;

**Μεταμοντερνισμός και μεταουμανισμός.** Κοινή αφετηρία των μεταμοντέρνων θεωριών του εαυτού είναι η κριτική της ουσιοκρατίας: «η αντίληψη σύμφωνα με την οποία, για κάθε οντότητα [...] υπάρχει ένα συγκεκριμένο σύνολο συμπεριφορών/χαρακτηριστικών που είναι απαραίτητα για την σύσταση της ταυτότητας του και την λειτουργία του»<sup>7</sup>. Το πέρασμα από την έννοια του εαυτού (ως μια αυτόνομη, προϋπάρχουσα οντότητα) σε αυτήν της ταυτότητας (ως ένα σύνολο αξιών, πεποιθήσεων και συμπεριφορικών χαρακτηριστικών) σχετίζεται με την θεωρητική μετάβαση από τον δομισμό στον μεταστρουκτουραλισμό και από την νεωτερικότητα στο μεταμοντέρνο. Η διερεύνηση μιας απελευθερωτικής αυτοπραγμάτωσης του κατακερματισμένου νεωτερικού υποκειμένου, είτε μέσα από την κατασκευή μιας δίκαιης, αταξικής κοινωνίας (Μαρξ), είτε μέσω της ψυχαναλυτικής διαδικασίας (Φρόυντ), είτε μέσω του «άλματος της πίστης», παρά την παράλογη φύση της ύπαρξης (Υπαρξισμός), παραμερίζεται εν όψει μιας νέας αντίληψης για την ταυτότητα, η οποία πλέον διαμορφώνεται μέσα από την γλώσσα.

Σύμφωνα με το παράδειγμα του μεταδομισμού, το νόημα προκύπτει μέσα από το ακεντρικό και αέναο παιχνίδι των σημαινόντων· η γλώσσα δεν

<sup>7</sup> R. L. Cartwright, "Some remarks on essentialism", *The Journal of Philosophy* 20, 1968, 615.

είναι ούτε ένας καθρέπτης της πραγματικότητας ούτε μια ολοκληρωμένη και σταθερή δομή που παρεμβάλλεται ανάμεσα στην πραγματικότητα και τις αφηρημένες έννοιες. Ο συγγραφέας πεθαίνει, ο αναγνώστης ξαναγεννιέται και το νόημα είναι πλέον το προϊόν μιας συνεχώς μεταβαλλόμενης ερμηνείας. Στην δεκαετία του '60 αναδεικνύεται η ασταθής φύση διάφορων δημοφιλών εννοιών της φιλοσοφίας και της πολιτικής θεωρίας και, μαζί με αυτές, και η έννοια του εαυτού, ο οποίος: «δεν μπορεί να έχει μια συγκεκριμένη φύση εφόσον η υποκειμενικότητα δεν υπάρχει έξω από τις γραμματικές δομές που ορίζουν την σκέψη αλλά παράγεται από αυτές»<sup>8</sup>. Όπως χαρακτηριστικά αναφέρει ο Emile Benveniste, «η υποκειμενικότητα [...] είναι [...] μια θεμελιώδεις ιδιότητα της γλώσσας»<sup>9</sup>.

Θα μπορούσε η πολυσύνθετη δομή της γλώσσας να αποτελέσει πρότυπο μοντέλο σχεδιασμού ενός ψηφιακού, πληροφοριακού συστήματος, το οποίο θα συνδυάζει τις πληροφορίες και θα τις νοηματοδοτεί με έναν τρόπο αντίστοιχο με αυτόν της φυσικής γλώσσας; Θα οδηγούσε άραγε ένα τέτοιο προγραμματιστικό περιβάλλον στην παραγωγή μιας μετανεωτερικού τύπου, ρευστής και σχετικιστικής υποκειμενικότητας; Με λίγα λόγια, θα μπορούσε η μεταστρουκτουραλιστική θεωρία να επιβεβαιώσει το υποθετικό σενάριο του Moravec; Με μια πρώτη ματιά, κάτι τέτοιο μοιάζει πιθανό. Εφόσον ο μεταδομισμός απορρίπτει την ύπαρξη ενός υπερβατικού, εξωτερικού της γλωσσικής δομής, υποκείμενο και εντοπίζει την δημιουργία του στην διαφοροποιητική λειτουργία των σημαινόντων, τότε, εάν όλες οι γνωστικές πληροφορίες ψηφιοποιούνταν και εισάγονταν σε ένα πρόγραμμα κατασκευασμένο με τις προδιαγραφές της γλωσσολογικής δομής, το πρότερα υλικό υποκείμενο θα «ζωντάνευε» εκ νέου σε ένα νέο, ψηφιακό περιβάλλον.

<sup>8</sup> M. L. P. Moya, *Reclaiming Identity: Realist Theory and the Predicament of Postmodernism*. London: University of California 2000, 6.

<sup>9</sup> E. Benveniste, *Problems in General Linguistics*. Miami: University of Miami Press 1971, 224.

Η παραπάνω υπόθεση έχει τρεις προβληματικές πτυχές, οι οποίες σε γενικές γραμμές αφορούν: α) την πολυπλοκότητα του γλωσσολογικού συστήματος νοσηματοδότησης, β) την ύπαρξη ασυνείδητων ψυχολογικών ορμών που κατευθύνουν την συμπεριφορά του υποκειμένου και γ) τον παραγκωνισμό της κοινωνικής αλληλεπίδρασης ως μέσο δόμησης της ταυτότητας του υποκειμένου. Λόγω της περιορισμένης έκτασης αυτής της εργασίας, είναι αδύνατον να αναλυθεί σε βάθος η αδυναμία αντιγραφής και ανασύνθεσης της δομής της γλώσσας σε ένα πληροφοριακό πρόγραμμα λόγω της πολυσύνθετης φύσης της. Αρκεί να αναλογιστούμε πως αυτή η πολυπλοκότητα οδήγησε στην γέννηση της μεταστρουκτουραλιστικής θεωρίας, η οποία αντιτίθεται στην πεποίθηση των θεωρητικών του δομισμού πως ανακάλυψαν και ερμήνευσαν την μια και μοναδική, σταθερή και αιώνια, δομή της γλώσσας.

Η ιδέα της ασώματης, ψηφιοποιημένης ή βιονικής (cyborg) υποκειμενικότητας βρίσκει πλήθος μεταμοντέρνων υποστηρικτών, ως μια σημαντική μεταφορική ταυτότητα για το υποκείμενο του 21<sup>ου</sup> αιώνα, το οποίο, έχοντας αντιληφθεί την κοινωνικά και γλωσσικά κατασκευασμένη φύση του, έχει ταυτόχρονα ανακαλύψει τους καταπιεστικούς περιορισμούς που την συνοδεύουν. Η ασώματη, ψηφιοποιημένη συνείδηση αναδεικνύει την ρευστότητα και την υβριδικότητα της σύγχρονης ιδέας της ταυτότητας και γίνεται σύμβολο της μεταμοντέρνας ελευθερίας του υποκειμένου.

Η Katherine Hayles μελετά το σενάριο της ψηφιοποίησης της ανθρώπινης συνείδησης περιγράφοντας την σύγχρονη επιθυμία διαγραφής των σωματικών περιορισμών και συσχετίζοντάς την με τα προτάγματα των σύγχρονων κοινωνικών κινημάτων σχετικά με το φύλο, την εθνικότητα κ.λπ. που «υποδεικνύουν πως οι περιορισμένοι ορισμοί της ανθρώπινης φύσης έχουν πλέον χάσει την ισχύ τους»<sup>10</sup>.

<sup>10</sup> A. Miah, "Posthumanism: A Critical History", στο: B. Gordijn & R. Chadwick (επιμ.), *Medical Enhancements & Posthumanity*. New York: Routledge 2008, 77.

Η διαγραφή των σωματικών ορίων συναντά το όραμα του φεμινισμού στο έργο της Donna Haraway, η οποία περιγράφει έναν κόσμο ασώματης και άφυλης εμπειρίας, όπου τα στερεοτυπικά δίπολα που δημιούργησε ο Διαφωτισμός (νους/ σώμα, οργανικό/ μηχανικό, κοινωνία/ φύση, και κυρίως, άνδρας/ γυναίκα) χάνουν το νόημά τους. Όπως χαρακτηριστικά αναφέρει η Jenny Sunden: «στα χνάρια του Foucault, η Haraway περιγράφει το υποκειμένο ως μια συνεχή, ατέλειωτη διαδικασία, η οποία εξελίσσεται μέσα από επιμέρους, υλικές καταστάσεις που δομούν την θηλυκή υποκειμενικότητα»<sup>11</sup>. Μέσα από το σύμβολο του cyborg, επιχειρεί να επαναπροσδιορίσει την πολιτική του φύλου και της ταυτότητας, οραματιζόμενη έναν μετα-έμφυλο κόσμο όπου θα είναι προτιμότερο γι' αυτήν να είναι «cyborg παρά θεά»<sup>12</sup>.

Η γενικότερη τάση της πολιτισμικής θεωρίας να αντιμετωπίζει τον μετα-ανθρωπισμό ως μια διαδικασία κοινωνικοπολιτικής μεταμόρφωσης και όχι ως έναν φουτουριστικό «παράδεισο», συμπυκνώνεται στην φράση της Haraway: «Με ενδιαφέρει το πως γίναμε μετα-ανθρωπιστές και όχι πως θα γίνουμε μετα-άνθρωποι»<sup>13</sup>. Παρόλα αυτά, τα τελευταία χρόνια παρατηρείται αυξημένο ενδιαφέρον γύρω από τον διανθρωπισμό (transhumanism), ένα θεωρητικό σχήμα που ευαγγελίζεται την πραγματοποίηση των μεγαλύτερων ονείρων της ανθρωπότητας, όπως η αθανασία και η απόλυτη γνώση, μέσα από την συνεχή, τεχνολογικώς υποβοηθούμενη, βελτίωση του ανθρώπου. Και όπως κάθε νέο φιλοσοφικό σύστημα, η μεταουμανιστική ουτοπία, ως μια εξελιγμένη μορφή των οραμάτων της νεωτερικότητας, διχάζει τους θεωρητικούς ανάμεσα σε αυτούς που αναμένουν την χειραφέτηση του υποκειμένου

<sup>11</sup> J. Sunden, "What Happened to Difference in Cyberspace? The (Re)turn of the She-borg", *Feminist Media Studies* 1, 2001, 217.

<sup>12</sup> D. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge 1991, 181.

<sup>13</sup> D. Haraway, *The Companion Species Manifesto*. Chicago: Prickly Paradigm Press 2006, 140.

και σε αυτούς που προφητεύουν τον ολοκληρωτικό αφανισμό του.

**Ύστερη Νεωτερικότητα και μεταουμανισμός.** «Ο άνθρωπος είναι κάτι που πρέπει να ξεπεραστεί»<sup>14</sup>. Η ρήση του Nietzsche, διαποτισμένη από το πνεύμα της ύστερης νεωτερικότητας, σηματοδοτεί την αποτυχία των προγραμματικών διατάξεων του ανθρωπισμού για την «παγκόσμια χειραφέτηση» και ανοίγει νέους ορίζοντες στον άνθρωπο, ο οποίος πλέον καλείται να ξεπερνά συνεχώς τα όριά του και να προσεγγίζει όλο και περισσότερο τον Υπεράνθρωπο, μέσα από μια αέναη διαδικασία αυθυπέμβασης. Όπως χαρακτηριστικά αναφέρει ο ίδιος:

Ξέρεις τι είναι ο κόσμος για μένα; Ένα τέρας ενέργειας, χωρίς αφετηρία, χωρίς τέλος [...] μια δύναμη που δεν μεγαλώνει ή μικραίνει [...] απλώς μεταμορφώνεται [...], βρίσκεται σε μια κατάσταση αιώνιας αλλαγής [...]. Αυτός ο κόσμος είναι η βούληση για δύναμη – και τίποτα άλλο!<sup>15</sup>

Τόσο ο κόσμος όσο και ο άνθρωπος αλλάζουν συνεχώς, υποκινούμενοι από την βούληση για δύναμη. Σύμφωνα με την ερμηνεία του Stefan L. Sorgner (2009), η δυναμική της βούλησης για δύναμη αποτελεί την βάση της εξέλιξης των ειδών στον Nietzsche, καθώς η εμφάνιση ενός νέου είδους επιτελείται ως ο καλύτερος τρόπος διοχέτευσης/πραγμάτωσης της δύναμης των προγενέστερων οργανισμών.

Η νιτσεική εκδοχή της θεωρίας της εξέλιξης έχει αρκετές ομοιότητες με την διανθρωπιστική αντίληψη για την ανθρώπινη φύση. Σύμφωνα με τον Nick Bostrom: «Οι διανθρωπιστές αντιμετωπίζουν την ανθρώπινη φύση ως μια διαδικασία σε εξέλιξη»<sup>16</sup>. Θεωρητικοί του διανθρωπισμού όπως ο Steven

<sup>14</sup> F. Nietzsche, *Thus Spoke Zarathustra: A Book for All and None*. Cambridge: Cambridge University Press 2006, 5.

<sup>15</sup> F. Nietzsche, *The Will to Power*. New York: Vintage Books 1968, 550.

<sup>16</sup> N. Bostrom, "Transhumanist Values", *Review of Contemporary Philosophy* 4, 2005, [www.nickbostrom.com/ethics/values.pdf](http://www.nickbostrom.com/ethics/values.pdf) (πρόσβαση 17/10/2016).

Dick και ο Hans Moravec υποστηρίζουν πως η ανθρωπότητα πρόκειται σταδιακά να περάσει στο στάδιο της μετα-βιολογικής εξέλιξης, κατά την οποία ο άνθρωπος θα αφήσει πίσω του το βιολογικό παράδειγμα και θα μεταβεί σε ένα τεχνολογικό παράδειγμα, το οποίο θα οδηγήσει στην σταδιακή εξαφάνιση του πρώτου<sup>17</sup>. Ένα από τα πιο διαδεδομένα σενάρια σχετικά με αυτήν την μετάβαση είναι φυσικά η ψηφιοποίηση της συνείδησης, μέσω της οποίας ο άνθρωπος θα αποδεσμευθεί από το φθαρτό, υλικό σώμα του και θα κατακτήσει την ψηφιακή αθανασία. Στο ίδιο θεωρητικό πλαίσιο κινείται και το φιλοσοφικό κίνημα της Εξτροπίας, με ιδρυτή της τον Max More, το οποίο υποστηρίζει όλες τις προσπάθειες αύξησης των υπολογιστικών δυνατοτήτων, της επιμήκυνσης της ζωής, της νανοτεχνολογίας, κ.λπ. και προβλέπει την πραγμάτωση της αθανασίας και την επαναφορά των σωμάτων και των εγκεφάλων που έχουν διατηρηθεί με το μέσο της κρυονικής.

Σύμφωνα με τον Robert Miner, ο τρόπος με τον οποίο ο Nietzsche αντιλαμβάνεται τον εαυτό στο σύνολο του έργου του, χωρίζεται σε τέσσερα επίπεδα: α) το Εγώ, ως «το σύνολο των συνειδητών σκέψεων και επιθυμιών του ατόμου»<sup>18</sup>, β) ο βαθύτερος εαυτός «που περιλαμβάνει όλα εκείνα τα στοιχεία που δεν μπορούν να διδαχθούν»<sup>19</sup>, γ) ο ιδανικός ή υψηλότερος εαυτός και δ) ο πραγματικός ή ύψιστος εαυτός, «ο οποίος υπερβαίνει πάντα το υποκείμενο»<sup>20</sup>. Η βασική διαφορά ανάμεσα στον υψηλότερο και τον ύψιστο εαυτό στον Nietzsche έγκειται στο ότι ο πρώτος είναι το αποτέλεσμα της συνεχούς, αέναης αυθυπέμβασης του ατόμου ενώ ο δεύτερος ορίζει εκείνο το σημείο στο οποίο προσβλέπει ο μεταβαλλόμενος υψηλότερος εαυτός, το οποίο όμως ποτέ δεν καταφέρνει να κατακτήσει. Επιχειρώντας μια

<sup>17</sup> Βλ. S. Dick, *The Biological Universe: The Twentieth Century Extraterrestrial Life Debate and the Limits of Science*. Cambridge: Cambridge University Press 1996.

<sup>18</sup> R. Miner, "Nietzsche's Fourfold Conception of the Self", *Inquiry* 4, 2011, 338.

<sup>19</sup> R. Miner, "Nietzsche's Fourfold Conception of the Self", 338.

<sup>20</sup> R. Miner, "Nietzsche's Fourfold Conception of the Self", 338.



αντιστοίχιση ανάμεσα στην νιτσειϊκή αντίληψη για τον εαυτό και τον μετα-ουμανισμό, θα μπορούσαμε να υποθέσουμε πως ο υψηλότερος εαυτός σχετίζεται με τον διάνθρωπο (transhuman), ο οποίος είναι «η ενδιαμέση μορφή ανάμεσα στον άνθρωπο και τον υποθετικό μετα-άνθρωπο»<sup>21</sup>, και ο οποίος, μέσω της συνεχούς βελτίωσης του με την βοήθεια της τεχνολογίας οδηγείται προς την τελειότητα του ύψιστου, μετα-ανθρώπινου εαυτού.

Πυρήνας του μετα-ανθρωπισμού είναι η αντίληψη πως «[η] ανθρώπινη ουσία δεν ορίζεται από την ανθρώπινη μορφή μας ή τις λεπτομέρειες της τρέχουσας βιολογίας μας αλλά από τις φιλοδοξίες μας, τα ιδανικά μας, τις εμπειρίες μας και τον τρόπο ζωής μας»<sup>22</sup>. Στην θέση αυτή, ο Bradley Onishi αντιπαραβάλλει εύστοχα την κριτική του δεύτερου σημαντικότερου φιλοσόφου της ύστερης νεωτερικής φιλοσοφίας, Martin Heidegger, για την μοντέρνα τεχνολογία. Η κατανόηση του ανθρώπου ως ένα ά-κοσμο, καρτεσιανό Εγώ, είναι χαρακτηριστική της σχέσης του νεωτερικού υποκειμένου με την αντίληψη γύρω από την τεχνολογία, σύμφωνα με την οποία «όλα τα υλικά όντα αξιολογούνται σύμφωνα με την χρηστική τους αξία (και την δυνατότητά τους να ικανοποιούν) την ακόρεστη επιθυμία του ανθρώπου για ατέλειωτη δύναμη και αυτονομία»<sup>23</sup>. Έτσι, όλα τα υλικά αντικείμενα γίνονται μέρη αυτού που ο Heidegger ονομάζει «εν αναμονή απόθεμα» (standing-reserve), το οποίο «χαρακτηρίζεται από τα υλικά του, την οργάνωσή τους και την δυνατότητα ανακατανομής τους»<sup>24</sup>. Ο άνθρωπος έχει ελεύθερη πρόσβαση στο εν αναμονή απόθεμα και δύναται να χρησιμοποιεί τα υλικά αντικείμενα με οποιονδήποτε τρόπο επιθυμεί για να επιτύχει την ελευθερία του και να αυξήσει την δύναμή του. Όμως, σταδιακά «ε-

<sup>21</sup> N. Bostrom, "The Transhuman FAQ: A General Introduction", εκδοχή 2.1, 2003, [www.nick-bostrom.com/views/transhumanist.pdf](http://www.nick-bostrom.com/views/transhumanist.pdf) (πρόσβαση 17/10/2016).

<sup>22</sup> N. Bostrom, "The Transhuman FAQ: A General Introduction".

<sup>23</sup> B. B. Onishi, "Information Bodies, and Heidegger: Tracing Visions of the Posthuman", *Sophia* 50, 2010, 106.

<sup>24</sup> B. B. Onishi, "Information Bodies, and Heidegger: Tracing Visions of the Posthuman", 106.

γκλωβίζεται» στην εξάρτησή του από το απόθεμα αυτό και τα παθητικά εργαλεία αποκτούν έναν ενεργητικό, ηγεμονικό ρόλο στην πορεία του προς την αυτονομία.

Στην εποχή του μεταουμανισμού, ο Onishi ανιχνεύει την μετατροπή του υλικού «εν αναμονή αποθέματος» σε πληροφοριακό απόθεμα: τόσο το αντικείμενο όσο και το υποκείμενο έχουν την δυνατότητα να αναδιοργανώσουν τους εαυτούς τους ως μοτίβα πληροφοριών. Και ενώ φαινομενικά, η υπέρβαση των υλικών ορίων φέρνει τον άνθρωπο ένα βήμα πιο κοντά στην αυτονομία του, τελικά καταλήγει να τον αντικειμενοποιεί, μετατρέποντας τον από διαχειριστή σε υπομονάδα του εν αναμονή, πληροφοριακού αποθέματος.

**Επίλογος.** Στο πλαίσιο του παρόντος άρθρου επιχειρήθηκε μια συνοπτική, συγκριτική ανάλυση των σημαντικότερων φιλοσοφικών θεωριών γύρω από τον εαυτό με την σύγχρονη θεωρητική τάση του μετα-ανθρωπισμού.

Με αφορμή το σενάριο της ψηφιοποίησης της ανθρώπινης συνείδησης, η εγκυρότητα του οποίου εξετάσθηκε μέσα από το πρίσμα νεωτερικών και μετανεωτερικών φιλοσοφικών θεωριών, έγινε φανερό πως ο τρόπος με τον οποίο ο διανθρωπισμός αντιλαμβάνεται την ανθρώπινη συνείδηση μπορεί να συνδυαστεί με αρκετές (και ετερόκλητες μεταξύ τους) φιλοσοφικές θεωρήσεις της ανθρώπινης συνείδησης, παρά τις επιμέρους αντιθέσεις. Όμως, η μεταφυσική, οντολογική και ηθική θεμελίωση μιας ασώματης και άυλης, μεταουμανιστικής ουτοπίας προσκρούει στην σύγχρονη, μετανεωτερική αμφισβήτηση «απόλυτων» συνταγών που υπόσχονται την χειραφέτηση του υποκειμένου. Το ιδανικό του μετα-ανθρώπου που υπερβαίνει απολύτως τους υλικούς περιορισμούς και κατακτά την αθανασία μέσω της τεχνολογίας, παρά την φαινομενική καινοτομία του, σχετίζεται άμεσα με τις Μεγάλες Αφηγήσεις της νεωτερικότητας, οι οποίες δέχονται έντονη αμφισβήτηση στην σύγχρονη εποχή. Κατά συνέπεια, ο δι-ανθρωπισμός καλείται να επαναξιολογήσει τις ηθικές και οντολογικές βάσεις του υπό το πρίσμα

μιας νέας προοπτικής, που δεν θα επιχειρεί να ερμηνεύσει και να συμμορφώσει το νέο σε σχήματα του παρελθόντος αλλά θα προσαρμοστεί στις ιδιαίτερες παραμέτρους της νέας, μετα-ανθρώπινης ύπαρξης.

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Antigoni Avramouli

## Genome Editing: Engineering, Applications and Limitations

**[Abstract]** Advances in genetics and molecular biology – that began in the 1960s – have led to continuous improvements in our understanding of DNA's central role in the determination of biological attributes. They were followed by the era of “gene reading”, when scientists indicated the exact location and sequence of each gene and defined the hallmarks of many genetic disorders. These understandings led to numerous innovations in medicine and agriculture that have improved human life.

Now we are entering the era of “gene editing”, a technique that enables scientists to make precise changes in the sequence of a selected gene. Genome editing is a type of genetic engineering in which DNA is inserted, deleted or replaced in the genome of an organism using programmable nucleases. These nucleases are commonly referred as “molecular scissors”. A particularly enticing application of engineered nucleases is the possibility of achieving therapeutic genome editing in diseased cells and tissues, by correcting the disease-causing mutations directly.

Genome editing was selected by Nature Methods as the 2011 Method of the Year. Specifically, the CRISPR-Cas9 system, a genome-editing tool, is undoubtedly a revolution to science and was selected as 2015 Breakthrough of the Year, by Science Magazine.

To this extent genome editing technologies erase the exciting prospect of eliminating certain genetic diseases but they also promote ethical concerns and have sparked great debate about how these technologies should be used in the future.

**[Keywords]** Genome editing, CRISPR-Cas9 system, gene therapy, germline modification, bioethics

**I**ntroduction. Since 1953, when Jim Watson and Francis Crick uncovered the structure of DNA<sup>1</sup>, the material our genes are made of, researchers

<sup>1</sup> J. D. Watson & F. H. C. Crick, “A Structure for Deoxyribose Nucleic Acid”, *Nature* 171, 1953, 737-738.

have focused on exploring how our genes function. Then, after the discovery of the genetic code<sup>2</sup>, which directs the translation of genes into proteins, and the basic rules of how genes are expressed into proteins, scientists investigated the sequence of our genome trying to find out the relationship between the genotype and phenotype. With a long-term goal to understand the cellular functions and the molecular basis of genetic traits, the genomes of cells and organisms have been studied thoroughly in molecular laboratories. The main reason for genetic mapping lies in the fact that it points us to biological processes that might lead to treatments. The understanding of the genetic basis of many diseases led to the early perception of gene therapy in which an exogenous DNA with the desirable sequence can be used to replace the defective DNA in persons who suffer from genetic defects<sup>3</sup>.

In recent years' new genome-editing technologies came into light enabling researchers to create specific nucleotide cuts in certain sites of the double helix, receiving worldwide attention. Foundational to the field of gene editing was the discovery of targeted nucleases which enabled a new technique that precisely edits the sequence of the human genome and can achieve a therapeutic effect with high fidelity and efficiency. This manipulation includes the correction of specific mutations that lead to diseases, as well as the addition or removal of therapeutic genes to specific sites in the genome. To date four major genome-editing strategies have been developed: zinc finger nucleases (ZFNs), transcription activator-like effector (TALE)-nucleases (TALENs), meganucleases and their derivatives, and most recently the CRISPR-associated nuclease Cas9 (reviewed in<sup>4</sup>). The efficacy of programmed gene editing relies on a site-specific manner of DNA cleavage

<sup>2</sup> F. H. C. Crick, L. Barnett, S. Brenner & R. J. Watts-Tobin, "General nature of the genetic code for proteins" *Nature* 192, 1961, 1227–1232.

<sup>3</sup> T. Friedmann & R. Roblin, "Gene therapy for human genetic disease?", *Science* 175, 1972, 949–955.

<sup>4</sup> M. L. Maeder & C. A. Gersbach, "Genome-editing Technologies for Gene and Cell Therapy", *Molecular Therapy* 24, 2016, 430–446.

whilst mitigating, or ideally averting, collateral damage to the rest of the genome.

Currently CRISPR-Cas9 system is the most widely used DNA editing tool due to the relative simplicity, high efficiency and broad applicability in the design of CRISPR guided nucleases. CRISPR-Cas9 has raised high hopes for precise gene therapy and has fostered a great number of gene editing studies in a variety of organisms. CRISPR (Clustered regularly interspaced short palindromic repeats) and Cas (CRISPR-associated) genes were first identified in 1987<sup>5</sup>, nonetheless this system was only recently found to be the fundamental mechanism of DNA cleavage guided by RNA in prokaryotes<sup>6</sup>. CRISPR together with Cas proteins, are derived from an adaptive immune system that evolved in bacteria and archaea and confers protection against invading viruses and plasmids. In the CRISPR-Cas9 system, a targeted site for DNA cleavage is guided by a short sequence of RNA and then Cas9 enzyme generates double strand breaks<sup>7</sup>. Since its discovery, scientists have developed many methods to take advantage of the CRISPR-Cas9 mechanism of DNA cleavage in order to engineer the genomes of cells and organisms.

In this review I shall briefly highlight the recent advances of the potential clinical applications of the CRISPR-Cas9 genome editing tool as well as the challenges, ethical and social concerns that arise from the use of this technology in humans.

<sup>5</sup> Y. Ishino, H. Shinagawa, K. Makino, M. Amemura & A. Nakata, "Nucleotide Sequence of the IAP Gene, Responsible for Alkaline Phosphatase Isozyme Conversion in *Escherichia Coli*, and Identification of the Gene Product", *J. Bacteriol* 169, 1987, 5429–5433.

<sup>6</sup> R. Barrangou, C. Fremaux, H. Deveau, M. Richards, P. Boyaval, S. Moineau, D. A. Romero & P. Horvath, "CRISPR Provides Acquired Resistance against Viruses in Prokaryotes", *Science* 315, 2007, 1709–1712.

<sup>7</sup> H. Kim, & J. S. Kim, "A Guide to Genome Engineering with Programmable Nucleases", *Nat. Rev. Genet.* 15, 2014, 321–334.

**Applications of Crispr-Cas9 System in Research, Medicine, and Biotechnology.** CRISPR-Cas9 system is an extremely flexible tool for genome editing. This system can be used in a broad range of targeted genome engineering purposes. Genetic and epigenetic regulation of cells with genome engineering tools is facilitating a wide variety of applications from basic biology to medicine and biotechnology.

An outstanding challenge of CRISPR applications is to engineer and develop novel transgenic animal models in order to study mechanisms of human diseases and consequently make possible the discovery of an efficient therapy<sup>8</sup>. Furthermore, genetic engineering has many agricultural applications. CRISPR is used nowadays so as to edit animals to gain protection against viruses or to be enabled to produce human proteins for pharmaceutical applications<sup>9</sup>. Also CRISPR-enabled engineering is being used in important agricultural crops to increase yield, despite biotic and abiotic stresses, while avoiding the insertion of foreign DNA, increasing thus food security<sup>10</sup>.

In this report we focus exclusively on recent studies that demonstrate proof-of-concept for CRISPR-Cas9 mediated gene therapy.

<sup>8</sup> Y. Niu et al., "Generation of Gene-modified Cynomolgus Monkey via Cas9/RNA-mediated Gene Targeting in one-cell Embryos", *Cell* 156, 2014, 836–843.

<sup>9</sup> K. M. Whitworth et al., "Gene-edited Pigs are Protected from Porcine Reproductive and Respiratory Syndrome Virus", *Nat. Biotechnol.* 34, 2016, 20–22; J. Peng et al., "Production of Human Albumin in Pigs through CRISPR/Cas9-mediated Knockin of Human cDNA into Swine Albumin Locus in the Zygotes", *Sci. Rep.* 5, 2015, 16705.

<sup>10</sup> K. Belhaj, A. Chaparro-Garcia, S. Kamoun, N. J. Patron, & V. Nekrasov, "Editing Plant Genomes with CRISPR/Cas9", *Curr. Opin. Biotechnol.* 32, 2015, 76–84; A. E. Riccroch & M. C. Hé-nard-Damave, "Next Biotech Plants: New Traits, Crops, Developers and Technologies for Addressing Global Challenges", *Crit. Rev. Biotechnol.* 36, 2016, 675–690.



**CRISPR-Cas9 System Gene Therapy Applications.** CRISPR-based technologies have given high promises for precise genome editing, in order to correct defective genotypes in many *in vitro* experiments.

Cystic fibrosis (CF), is a genetic disorder which affects the secretory glands and causes a progressive respiratory failure. Symptoms include excessive production of mucus and salty sweat. The underlying cause is a single deletion in the cystic fibrosis transmembrane regulator (CFTR) gene ( $\Delta F508$ ), that prevents the expression or function of this chloride transporter at the cell membrane<sup>11</sup>. The disease still severely impacts on the quality of life and results in a significant shortening of life expectancy. Firth et al. in their report managed to correct this mutation precisely, by using CRISPR to target the CFTR genomic locus<sup>12</sup>. This treatment significantly improved the efficiency of the correction. Specifically, the researchers generated and modified induced pluripotent stem cells (iPSCs) from CF patients. The corrected iPSCs were then differentiated to mature airway epithelial cells, where they showed evidence of recovery of the normal CFTR expression and function. This model system for CF was a great promise for innovative therapeutic approaches.

One of the first proofs of principle for use of the CRISPR-Cas9 system was the work of Wu et al. in 2013<sup>13</sup>. In this study, this powerful tool was used for the efficient correction of a genetic disease in mouse, by direct repair of the genetic defect. In their experiments, they used zygotes from mouses and targeted a mutant allele of crystalline gamma c (*Crygc*) gene that causes cataracts. The resulting mice were fertile and able to transmit successfully

<sup>11</sup> M. P. Rogan, D. A. Stoltz, & D. B. Hornick, "Cystic Fibrosis Transmembrane Conductance Regulator Intracellular Processing, Trafficking, and Opportunities for Mutation-specific Treatment", *Chest* 139, 2011, 1480–1490.

<sup>12</sup> A. L. Firth et al., "Functional Gene Correction for Cystic Fibrosis in Lung Epithelial Cells Generated from Patient iPSCs", *Cell Rep.* 12, 2015, 1385–1390.

<sup>13</sup> Y. Wu et al., "Correction of a Genetic Disease in Mouse via Use of CRISPR–Cas9", *Cell Stem Cell* 13, 2013, 659–662.

the corrected allele to the next generation through the germline.

For the first time, Long et al. used CRISPR gene editing to successfully treat a genetic disease inside a fully developed living mammal<sup>14</sup>. Duchenne muscular dystrophy (DMD) is another defect caused by single mutations in a gene encoding dystrophin and is inherited in X-linked recessive pattern. The derived protein is required for muscle cell membrane integrity, therefore patients with DMD suffer from a progressive muscle deterioration and a shortened life span, while there is no curative treatment. Nevertheless, Long et. al last year proved that the genetic defect in the *Dmd* gene could be corrected in mice by CRISPR-Cas9 mediated genome editing *in vivo*. Moreover, the defect was corrected in the germline with high efficacy. The progeny mouses that were modified in this way showed no abnormal phenotypes, such as tumors, throughout their lifespan. In addition, many studies provided further evidence that CRISPR-Cas9 based genome editing could be established as a potential mean of correcting mutations responsible for DMD<sup>15</sup>.

Gene correction by precised genome editing was also made possible in another disease, Fanconi anemia (FA). FA is a DNA repair-deficient human disorder caused by mutations in *FANCC* gene on chromosome 9. By CRISPR editing the mutation was repaired leading to normalization of the *FANCC* gene<sup>16</sup>.

<sup>14</sup> C. Long et al., "Prevention of Muscular Dystrophy in Mice by CRISPR/Cas9-mediated Editing of Germline DNA", *Science* 345, 2014, 1184–1188.

<sup>15</sup> C. E. Nelson et al., "In vivo Genome Editing Improves Muscle Function in a Mouse Model of Duchenne Muscular Dystrophy", *Science* 351, 2016, 403–407; C. Long et al., "Postnatal Genome Editing Partially Restores Dystrophin Expression in a Mouse Model of Muscular Dystrophy", *Science* 351, 2016, 400–403; M. Tabebordbar et al., "In vivo Gene Editing in Dystrophic Mouse Muscle and Muscle Stem Cells", *Science* 351, 2016, 407–411.

<sup>16</sup> M. J. Osborn et al., "Fanconi Anemia Gene Editing by the CRISPR/Cas9 System", *Hum. Gene Ther.* 26, 2015, 114–126.

CRISPR-Cas9 system has also many antimicrobial and antiviral applications. CRISPR-based therapies have been developed to target human viruses, including HIV-1, herpes, papillomavirus and hepatitis B virus<sup>17</sup>. These techniques are used for the introduction of mutations into the viral genome, permanently inactivating virus replication. They also aim to the protection of the cells from reinfection and the safety of all the other cells, with no toxic effects. Despite the promising possibility that CRISPR-Cas9 could be used to inactivate or even delete proviral DNA from HIV-1 infected cells, two recent publications have now shown that HIV-1 might escape from the programmed CRISPR-Cas9 attack<sup>18</sup>. Although virus inactivation was apparent in transient assays, after a variable time the virus was observed to escape by changing its sequence and continued to reproduce. These unwanted changes are induced by Cas function and do not harm the virus while they can promote viral escape. HIV viral escape is a well known problem in antiretroviral therapy designs, so the use of CRISPR-Cas9 system limitations warrant consideration.

**CRISPR-Cas9 Human Zygote Editing.** The most controversial aspect about genome modification is CRISPR-Cas9 zygote editing. The zygote is the cell that is formed by a fertilization event between two gametes. After many divisions, it will result in a new individual, while the whole genetic information is contained in this single cell. Therefore, if any modification could happen at this stage of the cell, it will be carried in every cell of the new organism. Wang et al., in a breakthrough study, showed that CRISPR-Cas9 mediated

<sup>17</sup> R. Barrangou & J. A. Doudna, "Applications of CRISPR Technologies in Research and Beyond", *Nature Biotechnology* 34, 2016, 933–941.

<sup>18</sup> G. Wang, N. Zhao, B. Berkhout & A. T. Das, "CRISPR-Cas9 can Inhibit HIV-1 Replication but NHEJ Repair Facilitates Virus Escape", *Mol Ther.* 24, 2016, 522; Z. Wang, Q. Pan, P. Gendron, W. Zhu, F. Guo, S. Cen, M. A. Wainberg & C. Liang, "CRISPR/Cas9-derived Mutations both Inhibit HIV-1 Replication and Accelerate Viral Escape", *Cell Rep.* 15, 2016, 1–9.

genome editing makes possible the generation of mice carrying specific genetic alterations in all the cells of an organism, including the germline<sup>19</sup>. Thus, this approach results in permanent modifications that can be transferred to succeeding generations, and enables the ability to eradicate a genetic defect from an entire family. Germline genome modifications are permanent and heritable. This potential opened a world of possibilities for creating diverse types of genomic alterations and in a multiplexed manner, while it has been applied in several model organisms. The introduction of precise gene-editing in early human embryos is a very controversial topic but such experiments are as of writing approved in China, Japan, United Kingdom and Sweden.

In a landmark study published on April 2015, investigators from Sun Yat-sen University in Guangzhou, China, demonstrated that they edited tripronuclear human zygotes<sup>20</sup>. These zygotes are nonviable early embryos that have one egg nucleus and two sperm nuclei. Liang and his colleagues investigated CRISPR-Cas9 system specificity, by modifying the endogenous  $\beta$ -globin gene, a gene that is mutated in patients with the common blood disorder b-thalassemia. Their results, however, revealed that their methods led to a high number of further unwanted mutations (off target effects), making it hard to consider this technique secure for use in human embryos. Only four eggs out of the 71 that survived and grew, carried the anticipated genetic changes, whereas they were genetic mosaics and very few cells carried the intended correction. The performance of their protocol proved to be very poor that the group emphasized in their paper that any clinical use of CRISPR-Cas9 for embryo editing is “premature at this stage.”

<sup>19</sup> H. Wan, H. Yang, C. S. Shivalila et al., “One-step Generation of Mice Carrying Mutations in Multiple Genes by CRISPR/Cas-mediated Genome Engineering”, *Cell* 153, 2013, 910–918.

<sup>20</sup> P. Liang, Y. Xu, X. Zhang et al., “CRISPR/Cas9-mediated Gene Editing in Human Tripronuclear Zygotes”, *Protein Cell* 6, 2015, 363-372.

Although the study conformed to the ethical standards of the Helsinki Declaration as well as China's national legislation and was approved by the Medical Ethical Committee it sparked a debate among scientists and in the public, too, while some experts in the field called for a moratorium on germline genome modifications<sup>21</sup>. The publication of the article was followed by a statement from the Director of the US National Institute of Health Francis S. Collins declaring that<sup>22</sup>:

the NIH will not fund any use of gene-editing technologies in human embryos. The concept of altering the human germline in embryos for clinical purposes has been debated over many years from many different perspectives, and has been viewed almost universally as a line that should not be crossed. Advances in technology have given us an elegant new way of carrying out genome editing, but the strong arguments against engaging in this activity remain. These include the serious and unquantifiable safety issues, ethical issues presented by altering the germline in a way that affects the next generation without their consent, and a current lack of compelling medical applications justifying the use of CRISPR/Cas9 in embryos.

A second experiment was announced on April 2016 by a different Chinese group<sup>23</sup>. Kang et al. used CRISPR in non-viable human embryos in order to alter a gene associated with the resistance to HIV virus. They successfully introduced a naturally occurring CCR5 $\Delta$ 32 allele into early human triprounu-

<sup>21</sup> D. Cyranoski, "Ethics of Embryo Editing Divides Scientists", *Nature* 519, 2015, 272; E. Lanphier, F. Urnov, S. E. Haecker, M. Werner & J. Smolenski, "Don't Edit the Human Germ Line", *Nature* 519, 2015, 410-411.

<sup>22</sup> <https://www.nih.gov/about-nih/who-we-are/nih-director/statements/statement-nih-funding-research-using-gene-editing-technologies-human-embryos>.

<sup>23</sup> X. Kang et al., "Introducing Precise Genetic Modifications into Human 3PN Embryos by CRISPR/Cas-mediated Genome Editing", *J Assist Reprod Genet* 33, 2016, 581-588.

clear embryos. This allele provides immunity to HIV to the individuals carrying it, because of alterations in protein structure, in a way that averts the virus from inserting the cells that it tries to infect. Nevertheless, their results showed a low efficacy, while the group encountered many implications consistent with the ones in Liang's work<sup>24</sup>.

On February 2016 Kathy Niakan, a developmental biologist affiliated with the Francis Crick Institute in London, was the first to receive the green light from the UK's Human Fertilisation and Embryology Authority to use CRISPR-Cas9 technique on human embryos<sup>25</sup>. Nonetheless, Niakan's research is intended to focus on early development, and the genes that are active in the first days after fertilization. The experiments will be stopped after seven days and the embryos will be destroyed. Even though their research isn't explicitly aiming to clinical applications, it should be proved valuable for the better understanding of the many complex issues around early embryo development and in vitro fertilisation.

For the same reasons the developmental biologist Fredrik Lanner from Karolinska Institute in Sweden intends to start designing experiments on healthy embryos that will be destroyed as well a few days after fertilization, according to NPR, which first reported the news<sup>26</sup>.

**Call for Ethical Guidelines.** Recent advances in gene editing have gathered worldwide attention. With the CRISPR genome engineering, researchers can now modify the gene composition of whole organisms, including humans, through the manipulation of reproductive cells or fertilized eggs. Those particular genetic changes have the potential to pass down through generations

<sup>24</sup> P. Liang, Y. Xu, X. Zhang et al., "CRISPR/Cas9-mediated Gene Editing in Human Triprounuclear Zygotes" 6, 363–72.

<sup>25</sup> E. Callaway, "UK scientists gain licence to edit genes in human embryos", *Nature News* 530, 2016, 18.

<sup>26</sup> <http://www.npr.org/sections/health-shots/2016/09/22/494591738/breaking-taboo-swedish-scientist-seeks-to-edit-dna-of-healthy-human-embryos>.

creating progenies that are free of the defective gene. This fact brought high hopes for the cure of many hereditary or acquired diseases with known genetic defects that had no cure up to now, because the current methods of gene therapy fix only temporarily cells or organs with the defect.

The first experiments that were conducted last year in human embryos drew global attention to the issue and, as mentioned before, many controversies arose. The main concern was that with this tool we can imagine a day when human genome could be modified in the sperm and egg and abilities that people consider advantageous for a child, such as better external features and longevity as well as mental and moral capacities could be designed by order. People started talking about the new eugenics that lurked in the shadow of CRISPR<sup>27</sup>.

Genome editing was thoroughly discussed in the International Summit on Gene Editing that took place last December in Washington, D.C. Participants coming from many perspectives and many nations were included in the agenda in the meeting that the Organizing Committee envisioned as a global discussion. Nearly 500 experts in fields like science, medicine, bioethics, legacy, history and other health professionals convened for the summit, which was sponsored by the U.S. National Academy of Sciences, the U.S. National Academy of Medicine, the Chinese Academy of Sciences and Britain's Royal Society.

After three days of thoughtful discussion of these issues, the members of the Organizing Committee released a statement which indicated that it would be "irresponsible to proceed" with any attempt to create a pregnancy or a baby from human eggs, sperm or embryos that have been altered, due to safety, efficacy and ethical concerns. Nevertheless "intensive basic and preclinical research" is "clearly needed and should proceed" to explore the safety and potential benefits of editing that kind of DNA, the committee said

<sup>27</sup> R. Pollack, "Eugenics Lurk in the Shadow of CRISPR" *Science* 348, 2015, 871.

in a statement. Correspondingly, in the process of research, if early human embryos or germline cells undergo gene editing, the modified cells should not be used to result in a living organism. The conference organizers also called for setting all clinical use of human genome editing “under appropriate regulatory oversight.”

Conversely, genome editing techniques constitute an enormous departure from current understanding and scientists do not yet entirely realize all the potential side effects of this powerful tools. The lack of a definite legislative framework to regulate attempts on genome editing contributes to the worries rising. Up to now, the Oviedo Convention is the only international legally binding treaty that addresses human rights in the biomedical field<sup>28</sup>. The article 13 of this convention, in particular, constricts the objectives of any intervention on the human genome, incorporating in the field of research, diagnosis, prevention, or therapy. Furthermore, it bans any genome editing of embryos that would be passed on to the next generations.

**Conclusion.** Before CRISPR based gene therapies can be verified and used in human clinical trials, there are numerous practical concerns and technical challenges that need to be overcome, including the accuracy and efficiency of the nuclease to target, cleave and repair the objective sequence, the issue of efficient delivery to specific cells, tissues or organs, and finally the ability to predict any mutational outcome. As mentioned above, the safety of the genomic modification methods has not yet been established, as shown by the off target effects caused by the use of these nucleases.

The progress of CRISPR–Cas9 technologies highlights the contributions

<sup>28</sup> Council of Europe. Convention for the Protection of Human Rights and Dignity of the Human Being with regard to the Application of Biology and Medicine: Convention on Human Rights and Biomedicine. European Treaty Series - No. 164. Oviedo, 4.IV.1997.



of foundational research to biotechnology. As genome editing technology by programmed nucleases matures, it will not only function as a fundamental component of biomedicine's protocols but could also impact almost every aspect of life, and lead the way towards future technological breakthroughs. This new experimental system is so overwhelmingly efficient and specific and research on genome editing is obligatory and should be supported in the view that it may have future applications in gene therapy. Nevertheless, any human genome modification can not be justified unless if the risks of this amazing tool are documented and also the means to prevent them are identified. Science paces faster than our grasp, whereas we exist in a state of very limited knowledge about the underlying mechanisms of human genetic diseases. Eventually, with this powerful tool now in hand, the remaining challenge is to establish and implement the most precise methods to better understand and treat human disease.



Lema Salem

Silence... No More...  
*Palestinian Cinema of Transgression*

**[Abstract]** Palestinian cinema has captured various aspects of the most turbulent periods of Palestine. The bulk of interest and attention has been limited to few well-known men filmmakers, thus this paper will introduce a selective corpus of known and marginalized Palestinian women films. In the early 21<sup>st</sup> century Palestinian women's cinematic transgressions can be seen as a foundation for transformation and challenge of what is considered *taboo*. I argue that Palestinian women filmmakers are instrumental in steering their way into the mainstream cinema and festivals while addressing *new* issues in historical contemporary Palestine. Like other Arab cinemas, Palestinian women's films deconstruct taboos, while simultaneously reconstructing concepts of contemporary socio-cultural norms. Palestinian women filmmakers' undeniably witnessed a dynamic development: their films interweave and reflect on the complex and often contradictory contemporary, historical and socio-cultural differences in a complex geopolitical space. In Palestinian social context, love and sexuality are two issues that are considered taboo topics. However, these two social realities are essential for the understanding of gender identities/roles and their relation to cultural norms as women from different religious backgrounds are affected by the same traditional norms. In short, Palestinians have different levels of attachment and inclination to cultural traditions or/and patriarchal ideology in Palestine, or/and what is considered taboo. These women filmmakers examine the fact that many women are taught, from their youth onwards, that their bodies and associated behaviours are tied to their family's honour and that the family is a fundamental pillar in Palestinian society. Scholars have affirmed that women who violate this honour code and who bring "shame" will be punished. Films analysed and studied in this paper reveal women discovering how they themselves are viewed, used as sexual objects, and what is considered taboo. De Beauvoir differentiates between the words "female", and "feminine", which these women filmmakers represent and trace. Filmmakers act out their desires, fantasies, frustrations, and creativity in their films. They have been featuring *tabooed* characters such as: gay, bisexual, physical and sexual dominance and violence (socially and politically), and those rejecting cultural conventions. Hitherto, these Palestinian women filmmakers challenged, questioned, and broke taboos in their cinema, and they have allowed space for liberation: their films act as an influential element that raises awareness and challenges gendered and socio-cultural stereotypes. This paper explores films made by diasporic and local indigenous Palestinian filmmakers.

**[Keywords]** Palestinian women filmmakers, Palestinian cinema of transgression, reconstruction/deconstruction of gender identities, socio-cultural and socio-political norms/taboo/stereotypes, trans-culture

When woman is given over to man as his property, he demands that she represents the flesh purely for its own sake. Her body is not perceived as the radiation of a subjective personality, but as a thing sunk in its own immanence; it is not for such a body to have reference to the rest of the world<sup>1</sup>.

**Palestinian cinema of transgression.** Palestinian women experiences are not only complicated but also a sensitive issue; that even in such cases talking about women could be a taboo. However, recently, more specifically, in the early 21<sup>st</sup> century women have liberated themselves from being categorized as taboo, how? Well, firstly, women filmmakers have broken taboos by becoming filmmakers and liberating themselves by their film narratives that offer liberation, transgression and subversion of images, narratives, ideologies, intellectuality and appearance from being marked as taboo or their narratives as traditional; that objectify women or/and consider her as a socio-cultural and socio-political *taboo*. Secondly, by representing controversial and conservative taboo issues in historical contemporary Palestine that especially evoke socio-cultural codes. In short, Palestinian women filmmakers have finally made space for and steered their way to represent and present women as active agencies through different audio-visual genres.

In this paper, I will closely examine Najwa Najjar's film *Pomegranate and Myrrh* (2008), Buthina Khoury's film *Women in Struggle* (2004), and *May in the Summer* (2013) by Cherien Dabis. These films are from contemporary Palestinian cinema by women from Palestinian borders and those

<sup>1</sup> S. De Beauvoir, *The Second Sex*, trans. H. M Parshley. New York: Vintage 1989, 157.

from diaspora: both documentary and fictional films. These films are part of what I would like to refer to as *Palestinian cinema of transgression*. Palestinian women's films deconstruct taboos, while simultaneously reconstructing concepts of contemporary socio-cultural norms: their films interweave and reflect on the complex and often contradictory contemporary, historical and socio-cultural differences in a complex geopolitical space.

I will start with the film *Pomegranate and Myrrh* (2008) by Najwa Najjar, because this film presents both socio-political and socio-cultural taboos. Najjar's transgressive film has received controversial film criticism and reactions, particularly in Palestine. Najjar attempts to break stereotype through cinema, especially that of a fixed and imprisoned identity of a Palestinian prisoner's wife. Palestinian journalist Daoud Kuttab argues that "one of the problems facing Palestinian creative talent and intellectuals is that they often give themselves the awesome difficulty of having to carry the entire Palestinian cause on their shoulders [...] but artists are not obliged to do that"<sup>2</sup>. Thus, I will analyse this film from an artistic viewpoint that attempts to break stereotypes. Through strong visual images Najjar reveals sensitive issues of liberation, desire, and sexuality; imprisonment, resistance and identity, all this is done by representing a prisoner's wife ingeniously by using dabke<sup>3</sup>.

Albright argues, "the kinaesthetic meanings [are] embedded in the dancing itself"<sup>4</sup>. We will come to notice that the style of movements is a representation or construction of identity or culture. Najjar's choice of traditional dresses and colours of the Palestinian flag is to emphasise that the modern contemporary movements that the new choreographer adds to the traditional dabke movements is not meant to seduce or pleasure the male

<sup>2</sup> D. Kuttab, "Palestinians Angry about Portrayal of Prisoner's Wife by Palestinian Filmmaker", *Huffington Post*, 2009.

<sup>3</sup> Dabke is a Palestinian historical, traditional and structured dance that denotes high culture.

<sup>4</sup> A. C. Albright, *Choreographing Difference: The Body and Identity in Contemporary Dance*. Middletown: Wesleyan University Press 2010, xiv.

gaze but to represent Palestinians' resistance, the usual denotation of dabke. Actually, it is a double moment as Albright puts it:

The dancer negotiates between objectivity and subjectivity – between seeing and being seen, experiencing and being experienced, moving and being moved – thus creating an interesting shift of representational codes that pushes us to rethink the experience of the body within performance<sup>5</sup>.

The bodies of the dabke performers and their movements reflect their identity and culture. Thus, their bodies are the object of resistance and freedom. The camera mostly captures the feet movements. Abd al- Aziz Abu Hadba explains “When we [Palestinians] stamp our feet we are saying that no matter how far we have been scattered, Palestine will always remain under our stamping feet”<sup>6</sup>; as every movement might reflect a concept and power.

In *Pomegranates and Myrrh* Najjar focuses on a dancer's life, Qamar's, that changes from or moves between joy and sorrow, the known and the unknown, and freedom and imprisonment. However, the internal and external struggle for liberation is the main component of this film: political, socio-cultural, and self- liberation.

Najjar tells us the repressed and suppressed narratives through dance movements. The turning point is when Qamar's husband, Zaid, an olive farmer gets imprisoned by Israeli soldiers after he fought them defending his land that they confiscated and which Zaid and his family live off (olive land) only a few days after their marriage. There is an important metaphor used in Palestine, “land before honour”, this demonstrates the importance of land in Palestine in that it even surpasses honour. When Zaid refuses to sign papers to give up the land for Israel, they extend his imprisonment.

Qamar at first acts according to the expectations of the society around

<sup>5</sup> A. C. Albright, *Choreographing Difference*, 3.

<sup>6</sup> D. A. McDonald, *My Voice Is My Weapon: Music, Nationalism, and the Poetics of Palestinian Resistance*. London: Duke University Press 2006, 3.

her, as a “prisoner’s wife”. She quits dancing, works in the olive groves, and helps her in-laws distribute olive oil: all this to keep a good reputation and to maintain the family’s honour. We know this through her mother’s nagging to be a perfect “prisoner’s wife”, to avoid any accusations. Regardless of religion, the same concept of honour and shame run through Christian families as Qamar and her in-laws are Christians. Ebba Augustin in her book *Palestinian Women: Identity and Experience* affirms, “Muslim and Christian women are affected by almost the same set of traditional norms, values, and customs”<sup>7</sup>. In addition, Qamar takes control by hiring a lawyer, applying for permits to visit Zaid in prison, and deals with the paper work. Later on in the film, she challenged her mother and the society who want her to act as if she too is imprisoned, and therefore she returns to dance. On her return a new choreographer is teaching the group, Qais, whose eyes are also heavy with sorrow from past experience of war and loss. Qais decides to put a modern twist on the traditional dabke dance and a twist to Qamar’s life.

Qais begins to individually teach her dance in addition to the dance group rehearsal. As Qais begins to train Qamar alone the camera brings them in and out of a dark frame to light; perhaps to reflect the bittersweet reality and desire on both levels; the personal and the political. On the personal level, the audience can sense the mutual hidden attraction and desire between them; several dance movements tell us the story of their emotions, as a well-known American contemporary choreographer Erick Hawkins poetically concluded, “dance that knows dance can be, should be, and is a way of saying now”<sup>8</sup>. There are two powerful dance movements that actually narrate and represent their stories and emotions; each movement is a language and a voice for these moving bodies.

The first movement tells the story of hesitation, when Qais asks her to

<sup>7</sup> E. Augustin, *Palestinian Women: Identity and Experience*. London: Zed Books 1993, 1.

<sup>8</sup> E. Hawkins, “What Is the Most Beautiful Dance?”, in: W. Sorell, *The Dance Has Many Faces*. New York: Columbia University Press 1966, 243.

turn her back and close her eyes and throw herself on him, as he will catch her. At first Qamar is unsure of how to feel about this movement, but after hesitations and after her first attempt she feels secure and safe. In this movement she gave him trust; she surrendered her mind and body to him. She wants to try the move again. As for Qais we can feel the different levels of intensity and intimacy, he says “without this movement you will not be able to dance”. As for Qais, he gained pleasure and confidence in his masculinity. This rapid progression in movements and development of affections, somehow, foreshadow the next movements in the upcoming scenes.

The second dance movement is when she struggles several times to run towards Qais and then she finally succeeds and so they twirl around each other, he holds her close, lifts her up, their faces in opposite directions but so close, not touching, their hands clutched together, then he puts her down, she walks away, he breathes heavily, these intense moments of closeness and the rapid detachment represent both longing and resistance. They literally dance around their emotions, desires, resistance, and reality. It is clear that through their dances they are able to tell a story. By transitioning from traditional dabke movements to intense modern movements and style, he presents an emotional spectacle that speaks to his masculinity and her femininity. In addition, it places the man (Qais) in a position of control and power over the woman (Qamar). These dances were modest but also erotic; to some extent they constructed a voyeuristic experience for viewers. However, towards the end of the film, Qamar rejects Qais’s attempt to kiss her and his attempt to make her leave her husband for his masculine prowess and desire. Qamar has control over her own emotions and self, as well as Qais with her decision; the power of woman over the power and control of man, and this control reaffirms women’s strength.

On the political level, Qamar resists the sorrow the occupation causes her and she does not reveal her weakness to the world, instead she stays strong, but her only escape from this burden is through dance. She dances at



home, at the group organisation and with Qais. Qais too, escapes pain through dance; he too has endless stories full of sorrow from the occupation. Both characters see the dark and the light through these experiences, and somehow tell their stories through their bodily movements and passion for dance.

Qamar's husband is finally released and Qamar decides to punish herself for the desire, fantasy or mistaken love she had toward Qais and for what the occupation has done to her. Qamar dances barefoot on the land her husband was imprisoned for and on that land that Israel confiscated, and on that land she fell in love with and worked in. The camera follows the movements of Qamar's dancing feet. She harshly stamps her bare feet on the rocky land, she is balanced and has control. The camera achieves a medium close up shot. And since Qamar is a dancer her feet are important and a personal part of her. This could involve us into her intimate and personal space. Qamar finds freedom in expressing through dance; she fights political and personal imprisonments through her movements. Albright aptly remarks: "these dances often focus on the negotiation between how one defines one's body in face of how that body is defined by society"<sup>9</sup>.

I think what Qamar felt towards Qais perhaps was not sexual desire but desire for a person who shares the same passion: dance. Dance was a way of expressing their experience of loss, resistance, pain, and joy. For Qais, his pride is however hurt as he asks her to leave the car after she refuses him; rejection is understood as humiliating, emasculating. With her decisions throughout the film she asserts her voice rather than that of others. In addition, through Qamar, we can finally recognise a new form of expressing female sexuality and the repercussions of the suppression of the feminine.

Butler's notion of a performative identity and theorizing identity as "becoming" means that we are locked into an on-going process of change and

<sup>9</sup> A. C. Albright, *Choreographing Difference*, 4.

identity instability. Qamar takes a similar process in her life and dance. When she refuses to live according to the society's notion of a "prisoner's wife" and when she insists on learning new dance movements and when she refuses to fall into Qais's sexual desires and when she takes control of her decisions. Qamar emphasizes this process of "becoming". The fractured moments and the repeated phases fragmenting the traditional power of gazes, builds her notion of identity through dissolving self/other, body/mind, culture/modernisation, and public/private. The use of the female body to express was not to satisfy the male gaze, Najjar used it to give voice for the female, to give independence, and identity to the female figure. Undoubtedly, Najjar expressed sexuality, love, femininity and masculinity creatively and differently.

I will now give you a close look on how power and violence are thematized and represented in Palestinian films by women filmmakers. Violence and power can be both physical and psychological and there are two types of violence and power practiced on women that will be clarified in this paper: social and political. Violence and power have always formed part of Palestinian history, however, the topics of violence, especially domestic violence, and the different forms of power towards women have generally been neglected in Palestinian filmic representations. Once again, the main reasons behind the marginalization of these topics are due to the few women filmmakers in the past that could touch on such sensitive issues that need in depth narrations and studies of Palestinian women and their sexuality within historical socio-cultural and political contexts.

Now I will move to looking closely at how Palestinian women filmmakers thematize power and violence. In her feature-length documentary *Women in Struggle* (2004), Buthina Khoury tackles physical and sexual dominance and socio-political violence. It is worth noting that most films about the Palestinian conflict have usually shown political violence against male characters. Women political detainees are included in a very small body of

literature let alone film. As a female filmmaker, Khoury has given herself a passport to enter these women's lives as they spoke more comfortably with her about their pain and experience. Khoury in *Women in Struggle* presents four middle-aged Palestinian women who experienced violence during their imprisonment in Israeli prisons in the late 1960s and 1980s. Julie Peteet emphasises that:

Beatings have been a part of the apparatus of domination since the beginning of the occupation, both in public and as an integral part of the interrogation process [...] they were an integral part of an interrogation procedure, designed to break the will of prisoners and to extract confessions as to their alleged deeds and those of their acquaintances [...]<sup>10</sup>.

Maria Holt quoting from the WCLAC (Women's Centre for Legal Aid and Counselling) and WSC (Women's Studies Centre) research, states that "Palestinian women have directly suffered the pains of Israeli arbitrary measures, compounding the suffering they already endure as women living in a patriarchal and conservative society"<sup>11</sup>. Joyoti Grech also argues "there are clear national-political implications to war rape that revolve around manipulations of national honour, racial purity and national integrity"<sup>12</sup>. Since a woman's honour is a main pillar in a Palestinian family, rape undeniably affects women across a wide spectrum of areas: their families and their community. However, the detainees filmed by Khoury argue vehemently for the experience of separation that they encounter at the site of torture, rape, sexual molestation or humiliation. In other words, they argue for a separation between mind and body, regardless of real physical and psychological effect

<sup>10</sup> J. Peteet, "Male Gender and Rituals of Resistance in the Palestinian Intifada: A Cultural Politics of Violence", *American Ethnologist* 21, 1994, 31-49, 36.

<sup>11</sup> M. Holt, "Palestinian Women, Violence, and the Peace Process", *Development in Practice* 13, 2003, 223-238, 234.

<sup>12</sup> J. Grech, "Resisting War Rape in Bangladesh", *Trouble and Strife* 26, 1993, 17-21, 18.

after their release. Peteet argues that “bodies do more than represent. Torture and beatings are ordeals one undergoes as sacrifices for the [national] struggle”<sup>13</sup>. I will quote some statements from the ex-detainees in order for you to engage with their experiences whilst Khoury films these women in different places at home and in the city and even in demonstrations for human rights. Khoury also films their narratives through showing us their everyday practices (e.g. visits, cooking and practicing their hobbies). I will start with their experiences of violence and then how they coped with it after their release. For example, Aysha Odeh who spent ten years in Israeli prisons says:

Every hour they had new rituals and new ways of torture. They dragged me into a room after they removed a martyr in front of me and I thought the same was going to happen to me. They told me to take off my clothes and I refused, so they stripped me off by force and left me totally naked and cuffed my legs and hands behind me, they then threw me on the ground. They were two men and a woman; the woman stepped on my head and one of the men settled his knee in my abdomen and proceeded to squeeze my breasts while the other man secures my legs and violated me using a stick, no matter how much I scream they would not stop. They carried me from my hands and legs and displayed me in front of a line of men as I am naked, then they dragged me back to my cell to do it all again.

She describes the pain as:

It was as if all the injustice of the human history perpetuated by humans against humans were gathered up that night inside them and they poured them out on me, At a point, I could no longer take it and I lost consciousness. But when I regained consciousness I felt I was reborn, my body was not my body alone

<sup>13</sup> J. Peteet, "Male Gender and Rituals of Resistance in the Palestinian Intifada: A Cultural Politics of Violence", 38.

but (Palestine as a whole).

As for Rasma Odeh describes her torture:

The whole interrogation was difficult but if I were to choose... the moment when they brought my father into the interrogation room when I was totally naked after they stripped of my clothes by force and they tried to force my dad to have intercourse with me, it was the worst moment. I was scared for my father that he fall and die, it was a very sensitive issue... They also dragged me and displayed me naked with tied hands and feet in front of a young man they were interrogating so they can put pressure on him to confess, he became a martyr while I was in the room. However, I did not feel the same I felt in front of my father. I stayed strong, I didn't feel like my body was mine, it was for the Palestine struggle.

Rasma's father is brought in not only to break Rasma and force her to confess but to also break down her father and by implication his role in the community. Seifert points out that "rape is also employed to send particular messages to the men of the raped women's community, messages of humiliation, emasculation, terror and vulnerability. Rape tells the defeated men that they were too weak to protect their women"<sup>14</sup>. Therefore, in this case, this act can be considered cultural rape. Similar to Rasma, Rawda Basir is another detainee who spent eight years in Israeli prisons. However, Rawda did not say much about the ways she was tortured but she did say that: "from the intensive beating I lost a lot of blood and my health was not good so my hair started to fall out".

<sup>14</sup> G. Letherby et al., *Sex as Crime?*. London: Routledge 2013, 240.

These women above have admitted they had been sexually harassed and humiliated. The soldiers used these torture techniques and others in order to humiliate and degrade their victims and enact forms of power and dominance over them. Susan Brownmiller in her work concludes that “rape is part of victory as it is enacted upon the bodies of the defeated community as an act of conquest”<sup>15</sup>. Ruth Seifert suggests that “sexual violence against women is likely to destroy a nation's culture [...] their physical and emotional destruction aims at exterminating social and cultural stability”<sup>16</sup>, and that “the rape of women of a community, culture or nation can be regarded – and is so regarded – as a symbolic rape of the body of that community”<sup>17</sup>.

Israel uses sexual violence and abuse with almost all their female detainees because they are aware that woman's sexuality is a sensitive issue in Palestinian society. “Cold water torture, sexual molestation, and deprivation of food and drink were more commonly experienced by the Palestinian detainees under Israel interrogation”<sup>18</sup>, and “the torture itself ha[d] a rationale: isolation, humiliation, psychological pressure, and physical pain [were] means to obtain information, to break down the prisoner, to destroy a victim's sense of self-esteem, and to intimidate those close to him or her”<sup>19</sup>. However, Aysha explains her perception of her own body in an interview with Lena Meari saying that the experience “was not something related to my sexual body or honour for me it was an assault on my being and existence as a Palestinian – this is what gave my body the ability and power [...] I did not perceive my body as my own body, it was the body of all Palestinians and of all those Arabs, my

<sup>15</sup> G. Letherby, *Sex as Crime?*

<sup>16</sup> G. Letherby, *Sex as Crime?*, 241.

<sup>17</sup> G. Letherby, *Sex as Crime?*, 242.

<sup>18</sup> R. L. Punamaki, "Experiences of Torture, Means of Coping, and Level of Symptoms among Palestinian Political Prisoners", *Journal of Palestine Studies* 1988, 81-96, 87.

<sup>19</sup> R. L. Punamaki, "Experiences of Torture, Means of Coping, and Level of Symptoms among Palestinian Political Prisoners", 84.

body was reconstructed”<sup>20</sup>. These women have deconstructed their feminine body and perceived their bodies as asexual in the period that they have spent in prison. Giacaman and Johnson summarise Judith Butler’s argument in a panel on “Carceral Politics in Palestine: Gender, Vulnerability, Prison” that “the aim of that power is not to produce “Foucauldian disciplinary subjects” but rather to “deconstitute (or destitute) the Palestinian subject,” and thus break down Palestinian resistance”<sup>21</sup>. Judith Butler also talks about the misuse of Israeli power: “to live under occupation means that one can be detained any time without a clear reason, and that one can be detained for years without a trial, or that one can be arrested again and again as a kind of harassment and show of the arbitrary exercise of the Israeli military power”<sup>22</sup>. This power is exercised on both Palestinian women and men, therefore; women find themselves under this double oppression.

Each woman explains how after their release from Israeli prisons the different forms of violence and torture they experienced destroyed and/or shaped, in a way, their physical and psychological well-being as a woman in Palestinian culture. In *Memory and Popular Film* Paul Grainge points out “cinema has become central to the mediation of memory in modern cultural life”<sup>23</sup>. Hence, films like this function as a tool for remembering the violent incidents in our contemporary history. I am now moving from the ex-detainees’ memories and experiences of torture whilst their detention in Israeli prisons to those more recent experiences in their sexual and everyday life after their release from prison. Aysha says that she was divorced after a brief marriage and then admits for the first time:

<sup>20</sup> Columbia University, “Carceral Politics in Palestine and Beyond: Gender, Vulnerability, Prison”, 2012.

<sup>21</sup> R. Giacaman and P. Johnson, “Our Life Is Prison: The Triple Captivity of Wives and Mothers of Palestinian Political Prisoners,” *Journal of Middle East Women's Studies* 9, 2013, 54-80, 57.

<sup>22</sup> Columbia University, “Carceral Politics in Palestine and Beyond: Gender, Vulnerability, Prison”.

<sup>23</sup> P. Grainge, *Memory and Popular Film*. Manchester: Manchester University Press 2003, 1.

My relationship with my husband is an unhealthy one, when my husband was deported to Jordan I felt liberated from him because I was unable of being natural with him. This is because of what I experienced from torture and violence in prison, it doesn't allow me to function as a normal female, it has changed my human nature and the chemical build-up of my body. I was forbidden from being a mother and that is all I wanted to become when I got married [...] You discover that you cannot get prison out of you. You carry it inside you. It confronts you with every detail. Your life in prison dictates to you your behaviour to the outside world. In other words, you did not leave prison; you actually carried it with you.

Rawda explains her first experience whilst in detention:

I was engaged but I left my fiancé when I was imprisoned because he did not come visit me once, he was scared, and as most people stop visiting families of detainees because they are scared the Israeli military will capture a member of their own family too. I was strong, but my weakest point that made me feel horrible was seeing my mother hurt. The most important thing was family support and I had that.

Rawda is now married and explains that:

My husband was an ex-prisoner too, we met at several events, he then said to me "not one of us ex-detainees can build or live a life like normal people, neither can I marry a regular person nor can you marry a regular man", I honestly had not thought about marriage, I did not want to make a personal struggle because there are many other social struggles to fix but we eventually got married. We couldn't have kids or treatment so we adopted a boy.

Rasmea, however, never got married and moved to the United States in 1994 and became associate director of the Arab American Action Network and leader of that group's Arab Women's Committee in Chicago.



A study has concluded that the suffering of psychological symptoms and mental health problems found among victims of torture in Palestine are mostly “paralyzing fears, spells of confusion, memory disturbances, sexual dysfunction and loss of weight were more common among the Palestinian ex-prisoners”<sup>24</sup>. Aysha, Rasma and Rawda have a common symptom of this violence other than the obvious sexual dysfunction they have stated: they all share the psychological trauma of carrying the prison within them and they see it in their everyday life. This film has not represented the stereotypical Palestinian female; as a *superhero* nor as a passive victim, but as a complex mixture of both under the power of an enemy alongside the power of their own patriarchal society. The statements of the three ex-detainee women not only support theories of violence, power, torture, sexuality, and socio-traditional cultures, they are also in and of themselves powerful evidence of the struggle of Palestinian women under various violence and powers and most importantly transgression and breaking the silence of what is considered taboo.

No better conclusion for this film than Edward Said’s statement “that violence has been a visible feature in Palestinians [...] the violence visited on us by our enemies [...] and the violence we have wreaked on each other”<sup>25</sup>.

The final film I will examine briefly is a film by a Palestinian American filmmaker, Cherien Dabis. Her films have transnational messages with global impact that address taboo questions of heritage, tradition, religion and culture. In this paper I will focus on her transgressive film *May in the Summer* (2013). Dabis offers narratives of transgression and challenges fixed identities, ideologies and taboos through a Christian family drama, dominant by female characters that occupy outside and inside space, in

<sup>24</sup> R. L. Punamaki, "Experiences of Torture, Means of Coping, and Level of Symptoms among Palestinian Political Prisoners", 93.

<sup>25</sup> R. L. Punamaki, "Experiences of Torture, Means of Coping, and Level of Symptoms among Palestinian Political Prisoners".

which this act itself is a form of transgression. Dabis in form and content has broken the traditional heritage of male-domination and taboo issues.

The setting of the film takes place in Jordan where Arab American sisters visit in the summer. The choice of the setting is a socio-cultural and political symbol. Politically, Jordan is the country where many Palestinians have been dislocated into refugee camps and also the only airport Palestinians can use to travel abroad. Thus, Jordan acts as a bridge for Palestinians mobility. As for the socio-cultural interpretation that cannot be totally separated from the political; the on-going political unrest in the Arab world leads many families to dislocate themselves and/or find a *new* home in Jordan because Jordan's geographical position is encouraging. Consequently, different traditions, cultures, languages/dialects are either mixed together, assimilated, or, eliminated to ones own identity. In short, Jordan is a transcultural country that bridges between Arab and Western cultures.

Dabis' transcultural perspective has allowed her to introduce several sensitive issues. Dabis has liberated her narratives from the constrictions of tradition and traditional narratives. Due to word limitations I will briefly discuss the taboo issues she has triggered in her film *May in the Summer*. Generally, homosexuality has never been a recurrent theme in Arab cinema and specifically in Palestinian cinema. Being queer is a sensitive issue in the Arab world not only because it touches on the issue of ones honour but also on the society's honour and reputation that can bring shame: community's honour before ones family. To most Arabs, in the homeland or in diaspora, identity has been a problematic issue, let alone their sexual identity. Hence, homosexuality is not an issue of religion only anymore yet Whitaker remarks:

In Muslim and Christian traditions, the consolidation of family is built upon strong patriarchal structures. The moral and religious values, including marriage, is an ideal for building a society and regulations and rules deciding right from wrong within the matrimonial constitution are determined and the sexual limitations that follows, expresses the holy union between man and woman<sup>26</sup>.

I am not going to criticize Dabis for introducing this *stigma* into her film as others have already done so, but it is worth mentioning the reality of such an issue, whether on screen or off screen. Dalia, the lesbian in *May in the Summer*, has been hiding her sexual identity for several years from her family, not only becomes her mother claims to be a religious Christian, but she keeps it a secret because she knows it means breaking socio-cultural codes of honour. Hanadi al-Samman in her article “Out of the Closet: Representation of Homosexuals and Lesbians in Modern Arabic Literature” explains that:

[She] traces the shift in cultural attitudes towards same-sex relations Arab world, to the present [...] when the Arab homoeotic lexicon loses its cultural specificity, and starts to acquire imported system valuation and foreign signification brought upon by the colonial experience, and exasperated by the aborted national projects of most postcolonial Arab nations<sup>27</sup>.

However, Dabis felt the urge not only to address this issue: an Arab being a homosexual, but also the need to expose the different reactions. At first, we see Dalia as an unsocial person and Dabis gives the audience that Dalia living with shame and that she is withholding something. Perhaps Dabis in

<sup>26</sup> B. Whitaker, *Unspeakable Love: Gay and Lesbian Life in the Middle East*. California: University of California Press 2006, 164.

<sup>27</sup> H. Al-Samman, “Out of the Closet: Representation of Homosexuals and Lesbians in Modern Arabic Literature,” *Journal of Arabic Literature* 38, 2008, 270-310.

this film wanted to break the stigma attached to homosexuality through Dalia's sisters reaction after her confession of her sexual identity. Her sister says that she is "proud to have a lesbian sister". This could reflect the change and awareness of attitude towards homosexuality in different parts of the Arab world and families in diaspora and in the homeland. Alongside homosexuality, Dabis emphasises the corruption of religions, hypocrisy, and affairs. She reveals these taboos in different scenes, for instance, that the daughters are atheists; which denotes detachment from culture before religion according to society. Another scene that shows hypocrisy or/and corruption of religion is through their religious mother who apparently is not as pure as she shows herself to be; she has an affair with her ex-husband who is re-married, and she believes in the religious knots, however, she has not been untying the knots, but tying knots for her ex-husband to leave his wife and perhaps remarrying each other. To conclude, perhaps Dalia had the courage to finally come out of her shell after discovering that the community and her family are corrupted and that being a homosexual is not worse than what she has witnessed.

In a nutshell, Palestinian women filmmaker's challenged, questioned, and broke taboos in their films. They have transgressively made a major contribution to the existence of a wider spectrum of cinematic representations.

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Sofia Ropek Hewson

## Brains, Drugs and Dildos: Activating Neuroplasticity through Pharmacology and Prosthetics

Catherine Malabou's interpretation of neuroplasticity and her uses of the terms "plasticity" and "flexibility" in *What Should We Do With Our Brain* are constructive for the analysis of brains, drugs and dildos<sup>1</sup>. Flexibility implies neuronal compliance, plasticity implies creative and destructive potential. For Malabou, "flexibility" has an affinity with neoliberal calls for mobility, fluidity of capital, flexible workers, and endless adaptability<sup>2</sup>. But Malabou writes that our central project is to "refuse to be flexible", to "self-modify at the whim" of a capitalism that keeps mutating<sup>3</sup>. Malabou questions whether neuroplasticity represents the biological justification of neoliberalism, an organisational structure based on adaptability and flexibility. But ultimately, the galvanising refrain of the book is: "our brain is what we do with it"<sup>4</sup>. We can harness the potential of our brains in creative ways, and resist neoliberal means of organisation.

Malabou's conceptions of plasticity and flexibility relate to the brain, but also apply more broadly to the whole body. Malabou writes that plasticity

<sup>1</sup> C. Malabou, *What Should We Do With Our Brain*. Fordham University Press 2008.

<sup>2</sup> C. Malabou, *What Should We Do With Our Brain*, 31.

<sup>3</sup> C. Malabou, *What Should We Do With Our Brain*, 78.

<sup>4</sup> C. Malabou, *What Should We Do With Our Brain*, 12.

animates the nervous system in its entirety. Bodily plasticity is the landscape of *Testo Junkie: Sex, Drugs and Biopolitics in the Pharmacopornographic Era* by Paul B. Preciado<sup>5</sup>. *Testo Junkie* is a combination of narrative and theory about bodily political praxis. He writes that we live in a pharmacopornographic era, where bodies and identities are manipulated through drugs and porn, or pharmacology and pornography<sup>6</sup>. But he also writes that we can resist these neoliberal manipulations through similar means. His political praxis comes in the form of taking testosterone illicitly, rather than as a medicine to correct gender dysphoria. So he examines its personal and political effects and watches his body adapt to its new hormonal order. He also writes about how the pharmaceutical industry treats bodies like open and plastic landscapes. This plasticity contains the potential for radical resistance. But only if we can distinguish between flexible and plastic actions, and bodies. Flexible actions map onto capitalist means of control, plastic actions can shape bodies. In the context of *Testo Junkie*, taking Testogel, the testosterone gel applied by Preciado, in accordance with medical protocols and in co-operation with your doctor could be considered “flexible”. Taking Testogel like an illegal drug, creatively and without concern for its regulation is “plastic”, according to Preciado. Bodily plasticity, or what Preciado terms “biodrag”, means to view the body, as Malabou suggests we should view the brain, “as an agency of disobedience, a refusal to submit to a model”<sup>7</sup>. Preciado refuses to submit to pharmacopornographic models and narratives of gender and sexuality.

But how can we distinguish between flexibility and plasticity? For Malabou and Preciado, networks are the means of both neoliberal control and

<sup>5</sup> P. B. Preciado, *Testo Junkie: Sex, Drugs and Biopolitics in the Pharmacopornographic Era*. The Feminist Press 2013.

<sup>6</sup> P. B. Preciado, *Testo Junkie*, 223.

<sup>7</sup> C. Malabou, *What Should We Do With Our Brain*, 6.

transgression. For Malabou, these represent the shifting synapses and networks of the brain, for Preciado, networks are composed of hormones, blood and fluids. But networks of capital are similarly fluid and networked. Testogel is a dual substance, it contains the means for both gender control and gender transgression, depending on the user and its use. As Malabou writes, “What should we do so that consciousness of the brain does not purely and simply coincide with the spirit of capitalism?”<sup>8</sup> Gerald Moore has written that an “ethos of resistance” can simply affirm capitalist adaptation and appear similar to reconciliation with the “nature” of capitalism.<sup>9</sup> In *États de Choc*, Bernard Stiegler notes that “invention” might be a more productive process than the discourse of resistance<sup>10</sup>. But what does invention mean in terms of plastic brains? In *What Should We Do With Our Brain*, Malabou writes that neuronal synapses can be strengthened or weakened according to experience, so repetition and habit play an important role in plasticity, which might be where invention comes in.

Invention is an important theme in Preciado’s *Testo Junkie*. Preciado is desperate to reconfigure his body and brain through the application of testosterone, and applying this gel becomes an addictive ritual for Preciado. This ritualised repetition becomes a habit, and this habit creates a new body. But Preciado sometimes seems uncertain about whether these changes are plastic or flexible. The first time he applies Testogel he talks about a “desire to fuck, walk, go out everywhere in the city, the feeling of being in perfect harmony with the rhythm of the city<sup>11</sup>.” Feeling “perfectly in rhythm with the city” implies a kind of flexibility: his body now maps comfortably onto his environment. As Benjamin Noys writes: “the rhythm of the city suggests

<sup>8</sup> C. Malabou, *What Should We Do With Our Brain*, 12.

<sup>9</sup> G. Moore & C. Howells, *Stiegler and Technics*. Edinburgh University Press 2013.

<sup>10</sup> B. Stiegler, *États de choc - Bêtise et savoir au XXIe siècle*. Fayard 2012, 134.

<sup>11</sup> P. B. Preciado, *Testo Junkie*, 21.



an immersion in the forms and forces of contemporary global capital<sup>12</sup>.”

But, significantly, Preciado retains a degree of control of his name, identity and body. Men taking Testogel through doctors, to compensate for low natural levels of testosterone, or in the process of gender transitioning, often give up their names, identities and contact details to pharmaceutical companies. These names form a database that can be exploited for selling new drugs and trials – particularly in the US. Pharmaceutical companies send tailored ads to specific groups of people based on previous prescriptions, linking pharmacy records with online accounts. Jeff Chester notes that these people are “treating our health data like we were buying a pair of pants or a book”, in an article terrifyingly titled “They Know You Buy Viagra And They Want To Sell You More”<sup>13</sup>. So in this context, Preciado’s process seems at least resistant to digital means of control. He describes his ritual as a “home protocol”<sup>14</sup>. Although he films himself applying Testogel and shares the videos with other trans people, he chooses how to share them, often anonymously.

But in a defiantly uncaring neoliberal society, surely individuals altering their hormonal makeup are of little concern? Many Western societies embrace, or co-opt, difference (for example, Barclays sponsoring London Pride), so even illicit gender transitioning must be deemed acceptable? But Preciado reminds us that the pharmacopornographic era has not yet displaced the disciplinary regimes that preceded it: we still operate according to the gender binary epistemology and models of masculinity and femininity

<sup>12</sup> B. Noys, “Intoxication and Acceleration”, “Intoxication 2013”, the University of London Institute in Paris Postgraduate Conference (28 June 2013), 11.

<sup>13</sup> J. Robertson, “They Know You Buy Viagra And They Want To Sell You More”, *Bloomberg*, 2014, <http://www.bloomberg.com/news/articles/2014-12-10/they-know-you-buy-viagra-and-they-want-to-sell-you-more>.

<sup>14</sup> P. B. Preciado, *Testo Junkie*, 20.

inherited from the 19<sup>th</sup> century “sexopolitical” regimes described by Foucault<sup>15</sup>.

This clash of regimes is visible in different places: firstly, in the production of Intrinsic, a pill to address female sexual dysfunction. Intrinsic was characterised as a lifestyle drug, unlike Viagra, by conservative FDA members. Despite the fact that they could sell it to a potential market of 10 million women, they rejected the drug – presumably on the basis that they refused to encourage women to be promiscuous. This regime clash is also visible in the Pill: the Pill appears to be a symbol of feminist liberation and a triumph of pharmacology, but it was also designed by a Christian doctor who wanted to ensure it mimicked the rhythm method. Thus, he engineered the withdrawal bleed, which many women believe is a regular menstrual period, and is still a feature of the modern pill. Again, in this context, Preciado’s application of Testogel can be considered a plastic bodily alternation – in the context of societies that continue to enforce strict gender binaries. And possibly in the context of pharmacopornographic societies, which trade on data, information and knowledge. In comparison, a Korean skincare regime was described as radical feminist self-care for three dollars<sup>16</sup>. Self-care is potentially radical and feminist, but \$3 “skin sheets” sound distinctly flexible rather than plastic. Unlike this promoter, Preciado uses his body as an “agency of disobedience and improvisation”, as Malabou phrases it, in relation to contemporary capitalism<sup>17</sup>. Although, ultimately, Preciado’s project is one of identification with neoliberalism: “a new type of hot psychotropic punk capitalism”, as he describes it<sup>18</sup>. Rather than attempting to transcend capitalist constraints on gender, sexuality and space, Preciado immerses himself in them. So his form of plastic praxis always possesses dubious transgressive

<sup>15</sup> P. B. Preciado, *Testo Junkie*, 223.

<sup>16</sup> R. Schuman, *Slate*, “Radical Self-Care”, [http://www.slate.com/articles/double\\_x/doublex/2016/01/the\\_10\\_step\\_korean\\_skin\\_care\\_routine\\_is\\_a\\_radical\\_act\\_of\\_feminist\\_self\\_care.html](http://www.slate.com/articles/double_x/doublex/2016/01/the_10_step_korean_skin_care_routine_is_a_radical_act_of_feminist_self_care.html).

<sup>17</sup> C. Malabou, *What Should We Do With Our Brain*, 6.

<sup>18</sup> P. B. Preciado, *Testo Junkie*, 33.

power – in that it represents both capitalist accommodation and rebellion.

Moving from pharmacology to prosthetics, in a satirical book on gender and sexuality called the *Contra Sexual Manifesto*, not yet translated into English, Preciado writes that gender is not only performative, it is also prosthetic<sup>19</sup>. He creates a science called “Dildotechtonics”, which is, unsurprisingly, about dildos. This science illustrates how prosthetics can de-naturalise and de-romanticise the sexualised body, including the narrative centrality of the penis. Donna Haraway writes about how the technologically enhanced body can break down barriers between natural and artificial, physical and non-physical<sup>20</sup>. The dildo allows the woman to perform or be the man, without becoming the man. Although the dildo has been traditionally seen as symbolic of the perpetuation of phallogentrism, for Preciado it forms the centre of his (satirical) counter sexuality. Foucault has written of the possibility of resisting the disciplining of sexuality by creating a counter productivity, rather than battling against the prohibition. Similarly, rather than rejecting the penis, Preciado creates a satirical counter philosophy with a moveable performative phallus. In a sex scene in *Testo Junkie*, Preciado names his dildo Jimi, after Jimi Hendrix, and writes about masturbating with it. His partner treats it like a penis, feeling and sucking it, and describing it as “super erect”<sup>21</sup>. In *Testo Junkie*, Testogel and dildos create the sense of bodily transformation and plasticity: a fusion of the literally plastic (the dildo) and the living plastic landscape of the body.

Preciado’s *Contra Sexual Manifesto* also examines S&M, or sadomasochistic, sex toys. Foucault hypothesised that modern sexuality was partly pro-

<sup>19</sup> P. B. Preciado, *The Contra Sexual Manifesto*, extract, <http://totalartjournal.com/archives/1402/the-contra-sexual-manifesto/>.

<sup>20</sup> D. Haraway, “The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others”, *The Haraway Reader*. Psychology Press 2004, 65.

<sup>21</sup> P. B. Preciado, *Testo Junkie*, 18.

duced by medicalising perversions and fetishes and regulating sexual reproduction<sup>22</sup>. Thus Preciado analyses anti-masturbation campaigns between the 17<sup>th</sup> and 19<sup>th</sup> centuries. For example, John Kellogg, of Kellogg's cereal, believed that "self-pollution" was an abominable crime. Kellogg spent his honeymoon working on an anti-sex book and believed that masturbation caused fickleness, mood swings, boldness, bad posture, stiff joints and a wicked fondness for spicy food. Anti-masturbation activists submitted detailed patent applications for chastity belts, with descriptions of how to use them, and justifications for their invention. There were also ads in medical journals for chastity belts and other anti-masturbation instruments, like odd penis holders or rings. These ads suggest that these devices became relatively, if briefly, popular – both as a means of ensuring marital fidelity, and with those wanting to stop young boys and girls from masturbating.

In the *Contra Sexual Manifesto*, Preciado writes that S&M sex toys are instruments of the anti-masturbation campaign that have been re-appropriated and transferred to consensual sex. Now known as "toys", they make visible modern power dynamics and pleasure dynamics. Preciado reimagined the dildo rather than rejecting the penis; here, rather than rejecting historical means of sexual oppression, S&M scenes re-imagine them, reimagining and redesigning the production of modern sexuality in the process. Katja Diefenbach writes that S&M neither relates to provocation nor liberation, rather it symbolises "a subtraction from the social", however, I contend that S&M could be described as an intensification of the social, and a rejection of transcendence<sup>23</sup>. Benjamin Noys describes Preciado's intoxication with testosterone in the context of a "radicalised experience of immanence, an insertion within the social bond to the maximum extent"<sup>24</sup>. This radical intensification also applies

<sup>22</sup> M. G. E. Kelly, *Foucault's History of Sexuality: The Will to Knowledge*. Edinburgh University Press 2013, 36.

<sup>23</sup> K. Diefenbach, "Post Porn Politics", [http://asset.soup.io/asset/0830/5175\\_b6ac.pdf](http://asset.soup.io/asset/0830/5175_b6ac.pdf), 25.

<sup>24</sup> B. Noys, "Intoxication and Acceleration", "Intoxication 2013", 2.

to Preciado's description of prosthetics in the *Contra Sexual Manifesto*.

Preciado and Malabou both appear to believe in using the brain or body at the point of its subjection. The brain has been used as an ideological tool, or used to justify neoliberal organisation; but the brain is also the source of creativity and plasticity. The body is subject to various pharmacological interventions: the Pill, testosterone supplements, Viagra, Prozac, estrogen, Ritalin, silicone; so, for Preciado, the body must be re-appropriated, through drugs, tools, habits and creative plasticity – both neuronal and somatic (bodily). Ultimately, both Malabou and Preciado seem to articulate the difficulty of recognising transgressive, resistant or inventive power when it coincides so easily with neoliberalism. Forms of western power are now often “softer” technologies, described by Preciado as “light, slimy and jelly technologies, of the injectable, inhalable and incorporable kind<sup>25</sup>.” The body no longer exists in disciplinary spaces, rather the body has become one: forms of micro-control have become indistinguishable from actual bodily processes.

Late capitalism now not only encompasses “difference” in its contemporary totalising processes, it also subsumes transgression, often described as “rebellion” or “revolution”. The phone company, “Three” used the tagline “A Revolution is Coming” to advertise a new marketing campaign. Virgin advertises credit cards with Sex Pistol slogans like, “Bring a Bit of Rebellion to Your Wallet.” Gü advertise their chocolate desserts with slogans like, “Pleasure is Everything” and “Break Free”. Thus the discourse of rebellion and transgression has been neutralised by contemporary capitalist consumerism. Accordingly, Malabou's emphasis on neuroplasticity, together with Preciado's movement from the performativity of language to the reappropriation of the body, seems appropriate. Capitalist flexibility has saturated contemporary scientific and consumerist discourses, but our bodies and brains are still “plastic”.

<sup>25</sup> P. B. Preciado, “Pharmaco-Pornographic Politics: Towards a New Gender Ecology”, *parallax* 14, 2008, 110.

Forming disruptive new habits seems to be a way forward, together with re-appropriating, rather than resisting, tools of our subjection or exploitation.

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Patrícia Noronha

## Fungi Decay as an Art Form

**[Abstract]** This bio art project, “Fungi decay as an art form” intends to use “Nature”, in the form of living microorganisms, to create new forms of imagistic and metaphorical narratives. These narratives can be framed in historic, social and political contexts and are presented in the form of two short time lapse movies: “nature betrayal” and “bloody Mary”. The biological destruction ability and aesthetics of fungi are intentionally used to induce the decay of easily recognizable human culture symbols or artifacts, converting them in central art performers. We intend to contribute to the discussion regarding the use of biological processes in contemporary art creation. The filamentous fungi manipulation, and acquiring images, was carried out in microbiological controlled conditions at our Art-Laboratory in ITQB NOVA.

**[Keywords]** fungi, decay, bio art, biopaintings

**I**ntroduction. Fungi degradation of human possessions is commonly associated with destruction processes in which quality and beauty is lost<sup>1</sup>. As often happens with common artifacts, fungi can jeopardize even the more refined human creations. This damage is often linked with previous physical destruction, either the result of deficient conservation of goods or of the discard of individual belongings that let them neglected and exposed to natural environment. This phenomenon can occur for countless reasons that range from normal human activity to wars or natural catastrophes. In this work the biological destruction ability of fungi is intentionally used, in controlled laboratorial environment, to induce the decay of easily recognizable human culture symbols or artifacts. Filamentous fungi have been chosen to be used

<sup>1</sup> Credits: Photography by Eurico Melo and music specifically composed, for each movie, by Abdul Moimême.



as an art tool. This choice is based on the aesthetics of their biologic patterns and on the invasive characteristics of its growth.

The fungi gradually cover and/or destroy selected human constructions that were incorporated in the growth medium. The mycelium expansion results in the modification and replacement of human creation images by images of fungi biological forms. At the end of the movies, we see that human aesthetics is substituted by “nature” aesthetics. Fungi are in this way converted in central art performers in the creation of a series of imagistic narratives. That appropriation and transformation, induced by the artist, resulted in a new art form. While our previous bio art works explored microorganisms as an art instrument producing new patterns/colors induced by the artist but in its final form determined by nature<sup>2</sup> here similar methods are used in the destruction of man-made artifacts.

**Time lapse movie “nature’s betrayal”.** In the time lapse movie “Nature’s Betrayal”, the sentence adapted from the original New Testament in Greek (Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος.), that is usually translated in English as: “In the beginning was the Word, and the Word was with God, and the Word was God”; is made gradually indecipherable by the action of fungi that, by the end, totally cover the original message. Our choice of the first verse of the Gospel of John 1:1 as to be found on its key meaning in the foundation of the occidental culture. The use of Greek language was not of arbitrary choice. The original text was written in Greek

<sup>2</sup> P. Noronha, “Biopaintings Produced by Filamentous Fungi”, *Leonardo* 49, 2016, 14-18. Published with a time lapse movie created with images of filamentous fungi growth (title: life is art) DOI 10.1162/LEON\_a\_00962. P. Noronha. “Yeast Biopaintings: Biofilms as an Art Instrument”, *Leonardo* 44, 2011, 38-42. DOI:10.1162/LEON\_a\_00091. The time lapse movies can be seen at [https://youtu.be/8hAT\\_8y2wil](https://youtu.be/8hAT_8y2wil) and <https://youtu.be/k5Fskph9wjA>.



image [above]. Sequential photographic frames used to construct the time lapse movie "Nature's Betrayal".

and the interpretation of its message is partly lost in translations, namely the substitution of "logos" by "word". In Greek "logos" was used by philosophers much before St. John's Gospel. "Logos" stands by the "transmission of knowledge" itself and the local where it occurs. Furthermore, according to the use of "Logos" in Christian Bible's, it can be interpreted as being of the same "uncreated nature" or essence as "God the father of all things" with whom it eternally exists.

In the Old Testament, the opening words of the Genesis: –o "In the beginning God created the heavens and the earth.... in the third day God created the plants... God created every living thing..." Being the "Word" (logos), God itself, and being "nature" a God's creation, the deletion, by the fungi, of the first Testament sentence, can be metaphorically considered as a "Nature's Betrayal" from one of God's creation.

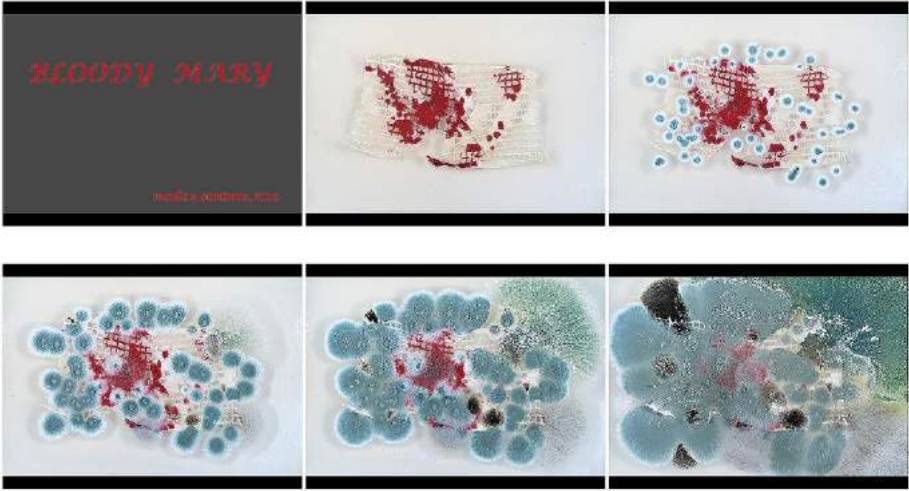


image [above]. Sequential photographic frames used to construct the time lapse movie “Bloody Mary”.

**Time lapse movie “Bloody Mary”.** In the time lapse movie “Bloody Mary”, we can find an historic and epistemological relation with the first movie “Nature’s Betrayal”. To create this narrative, a refined piece of lace, partially tainted with “blood”, was used as the support material for fungi growth. The production and use of laces and embroideries is very ancient in human outfits and traditionally related with vulnerability, refinement and beauty. These kinds of artifacts can be found, with local variations all over the world. In the beginning of the movie, the spectator will start to imagine that a history is hidden behind what is seen on the first images. After those “clean” images, the fungus begins to grow as an attempt to hide some secret. The interpretation and the reading of the performed film depend on each individual cultural background and prior experiences. The artist shows only part of the imagistic narrative and the public has to create in his mind a subjective story: “What we can’t see is as significant as what we see”. Like in the

first movie, the viewer is an active part of the work, which was firstly imagined and constructed by the artist. By destroying the beauty produced by man we can progressively see images of biological decay that is used here as an instrument of transformation and appropriation as an art form.

The methodology to attain the final results is a fundamental part of all creative process. The intention is to think about the pertinence of using biological processes in contemporary art creation. The use of microorganisms, in bio art, can be considered a valuable aesthetic art instrument. While our previous bio art constructs explored microorganisms as an art instrument [1, 2], producing new patterns/colors induced by the artist and in its final form determined by nature, here similar methods are used in the destruction of man-made cultural symbols or artifacts to create new forms of imagistic narratives.

**Acknowledgements.** This work was performed at the Microbiology of Man-Made Environments Laboratory of iBET in Instituto de Tecnologia Química e Biológica (ITQB-NOVA). I would like to thank Teresa Barreto Crespo for advice and scientific support.

Marie Mart Roijackers

## Doing the Taboo: Examining Affect and Participation in Bioart

**[Abstract]** This paper develops a theoretical framework for how the concepts of affect and participation might enhance our understanding of bioart – an emerging art movement in which artists engage with tools and materials on offer via biotechnology. Drawing principally on a Deleuzian conceptualization of affect, I first explore how it allows us to understand bioart experiences as an oscillation between a sense of activity and a sense of passivity in which living beings can affect and simultaneously be affected by another body. Secondly, through an engagement with *mutaFelch* (a bioart performance in which Adam Zaretsky deploys a DIY adaptation of gene gun technology to create living paint), I follow Sedgwick and Tomkin’s plea to examine affect as a manifold concept consisting of different and often overflowing gradations (such as disgust, eroticism, and fear). This facilitates an insight into the specific visceral mechanisms underlying any interaction between viewer, artist, and artificially constructed life. However, even though affect draws attention to a viewer’s involvement in a work, it does not suggest issues of power that participation – both in theory and in practice – inevitably brings forward. Thus, in order to reflect upon power issues inherent in every participatory practice, I expand my affective reading of bioart by incorporating the concept of participation. I conclude that by incorporating both the intimate realm of bodily experience and a critical, theoretical approach that understands the power structure intrinsic in technology, participation – both in theory as in practice – enhances our understanding of biotechnologies.

**[Keywords]** bioart, affect, disgust, eroticism and participation

**Introduction.** Adam Zaretsky’s *mutaFelch* performance involves the artistic, biotechnological construction of a gene gun or biolistic particle delivery system. Biolistics refers to a technique through which cells can be impregnated by other biological molecules. In order to penetrate the cell walls, gold

plated nanoparticles are coated with plasmid DNA<sup>1</sup>. These micro-carriers are accelerated to extreme speeds by a gene gun, which causes the DNA to enter the cell membrane and genetically infect cells with foreign DNA. Since this technology allows users to change a person's genetic makeup simply by aiming the barrel of the gun and firing, it raises numerous ethical concerns regarding issues of informed consent and vital questions such as who is allowed to tamper with life.

Works like *mutaFelch* apply tools and procedures from the Life Sciences to artistic practice. According to bioart expert Robert Zwijnenberg, this means that bioartists must also deal with the ethical issues, fears, hopes, and desires that technologies like the gene gun often give rise to: "With the use of biomaterials – tissue, blood, genes – in artworks, artists have taken on board also the discourses and practices in the scientific lab. Bioart is the artistic outcome of the ways in which artists deal with living materials and life science practices"<sup>2</sup>. In this way, works like *mutaFelch* can move beyond mere factual information concerning biotechnological research and provide the viewer with a visceral entry into the ethical issues that biotechnology gives rise to.

In order to truly engage their audience and provide hands-on understanding of what takes place behind the closed walls of the lab, some artists deploy participatory strategies. Zaretsky is one such bioartist: he confronts his viewers with bioethical questions by "... helping them to *do the taboo*"<sup>3</sup>. Since I consider participation a vital element in an understanding of bioart, I decided to take part in Zaretsky's performance: *to situate myself within the*

<sup>1</sup> A. Zaretsky, "Genegun/Shotgun", in: *Imagining Science. exh.*, Alberta: Art Gallery of Alberta 2008, 2.

<sup>2</sup> R. Zwijnenberg, "A Two-Headed Zebrafish: Some Personal Observations on the Relevance and Urgency of Collaborations Between Art, Science and Technology", *Moebius Journal* 1, 2012, 1.

<sup>3</sup> A. Dumitriu, B. Farsides, *Trust Me, I'm an Artist: Towards an Ethics of Art and Science Collaboration*. Blurb Online Publishing 2014, 16.

*taboo* rather than reflect upon it from a safe distance.

A problem immediately arose. While most historians adopt a distant, contemplative attitude towards an artwork when theorizing it, how should we theorize art that refuses such an attitude and instead addresses the viewer as an active participant whose visceral responses seem to form an integral part of the work? And if such an embodied recollection is indeed what bioart is about, how might we frame this *vis-à-vis* the quotidian expectations of a gallery-goer? Which concepts and which theorists are most helpful to us in our examination of bioart<sup>4</sup>?

Contemporary biotechnological practices like cloning, genetic modification, and tissue engineering that have entered “...the intimate realm of bodily experience”<sup>5</sup> present a paradox: when reflecting upon their ethical complexity, we are both discussed object and discussing subject. Consequently, when trying to adopt a distant and reflective approach by fixing these bodily issues as mere theoretical issues, something seems to escape from the applied theory: our own bodily reality<sup>6</sup>.

Since the premise of my argument is that a viewer’s embodied recollection forms an integral part of bioart, I will also recount my intimate, subjective experience within the framework. Something happens to the viewer when in the physical presence of artificially constructed life<sup>7</sup>. This material presence evokes a visceral response that goes beyond existing frameworks. Drawing on the concepts of affect and participation and wearing the hat of both theorist and compliant participant, I make my involvement in Zaretsky’s *mutaFelch* an

<sup>4</sup> This and other material in this paper are based on an earlier, unpublished Master’s Thesis: M. Roijackers, *Doing the Taboo: Examining Affect and Participation in Bioart*. Master thesis for the University of Leiden 2015, 3.

<sup>5</sup> P. Brodwin (ed.), *Biotechnology and Culture: Bodies, Anxieties, Ethics*. Bloomington: Indiana University Press 2000,1

<sup>6</sup> J. Butler, *Bodies That Matter: On the Discursive Limits of “Sex”*. London: Routledge 1993, ix.

<sup>7</sup> R. Mitchell, *Bioart and the Vitality of Media*. Seattle: University of Washington Press 2010, 70.

active element in my interpretation in order to do justice to the unique capacity of bioart.

**mutaFelch.** *mutaFelch* is a two-hour-long lab-performance, which was held in Kapelica Gallery in Ljubljana (Slovenia) on the 24th of November 2014. The verb “felching” refers to the sexual act of sucking semen out of an anus after intercourse and first appeared in scientific literature in *Sex Changes* by the psychoanalyst Mark Blechner, who discusses “felching” as a sexual phenomenon that marks the crossover between disgust and sexual excitement<sup>8</sup>. When considering the scientific aspect of the performance, we can say that Zaretsky’s main goal was to mimic gene gun technology by shooting raw, transgenic DNA soaked in gold nanoparticles into the nuclei of his own bodily cells derived from his “shit, sperm and blood”. This was realized in three stages: in the first stage, the transgenic DNA was constructed by mixing human and non-human elements (such as a piece of a goat’s head, sauerkraut juice, and ear wax, as well as a living jelly fish and random animal teeth) in a mixer and conducting a do-it-yourself DNA extraction procedure. The second stage in the experiment was to “harvest” the sperm, blood, and shit from Zaretsky’s body. The sperm had been obtained prior to the performance. The blood was taken out of a vein in Zaretsky’s arm, and the E-coli was gained by pumping a mixture of the blood and sperm into Zaretsky’s rectum using a barrel pump. The “felch” mixture – which eventually left Zaretsky’s body through his anal orifice – was collected and mixed with

<sup>8</sup> M. Blechner, “Disgust, Desire, and Fascination: Psychoanalytic, Cultural, Historical, and Neurobiological Perspectives Commentary on Muriel Dimen’s Paper”, *Studies in Gender and Sexuality* 6, 2005, 33.





image [left]:  
“Adam Zaretsky  
mixing the human  
and non-human  
elements” in  
*mutaFelch*, 2014,  
Kapelica Gallery,  
Ljubljana, image by  
Miha Fras.

the raw DNA and gold nanoparticles and divided into several metal petri dishes<sup>9</sup>.

In furtherance of the process, Zaretsky drills on the dishes with jack and sledgehammers in order to set off the cell collision. According to the artist, such speed and pressure is necessary so that the gold particles move fast enough to break the inner and outer membranes of a cell. This allows the raw DNA to impregnate the nuclei of his bodily cells.

**Affect and the Suspension of Certainty.** In order to develop a relevant approach to bioart, I draw upon the concept of affect, one of the most important concepts to subsume visceral experiences into theoretical reflection. At our point of departure, we first need to try to assess what affect *is* and what it *does* to our understanding of art.

According to the *Oxford Dictionary*, the term “affect” originally derives from the Latin *affectus*, which means passion or emotion. When considering

<sup>9</sup> M. Roijackers, *Doing the Taboo: Examining Affect and Participation in Bioart*, 19.



image [left]:  
“Jackhammer  
and  
sledgehammer”  
in *mutaFelch*,  
2014, Kapelica  
Gallery,  
Ljubljana, image  
by Marie Mart  
Roijackers.

image [right]:  
“Biolistics in  
action” in  
*mutaFelch*,  
2014, Kapelica  
Gallery,  
Ljubljana, image  
by Miha Fras.

its current use, affect refers to “...emotion or desire as influencing behaviour”<sup>10</sup>. The capacity to change a certain state of affairs – a change that can only be *felt* and not be *thought* – is assumed to be central in affect<sup>11</sup>. Subsequently, the term is often used interchangeably with feelings and emotions<sup>12</sup>. Gilles Deleuze provides us with an important corrective against such a confused reading, claiming that affect should be rendered as a concept that describes the *pre-emotional state* where a feeling is not yet owned by the subject and therefore remains either an empty force or the “raw material” that facilitates transformation<sup>13</sup>. According to Deleuze, it is this transformative capacity that distinguishes affect from feelings. Where having a feeling

<sup>10</sup> <http://www.oxforddictionaries.com/definition/english/affect#affect-3> (accessed 11/03/2015).

<sup>11</sup> M. Roijackers, *Doing the Taboo: Examining Affect and Participation in Bioart*, 7.

<sup>12</sup> E. Schouse, “Feeling, Emotion, Affect.” *M/C Journal* 8, 2005, <http://journal.media-culture.org.au/0512/03-shouse.php>.

<sup>13</sup> T. Baudoin, “A Season of Reading and Encounters with Affects”, in: T. Baudoin, F. Bergholtz & V. Zihlerl. *Reading Feeling*. Amsterdam: If I Can’t Dance, I Don’t Want To Be Part Of Your

implies “...an *evaluation* of matter and its resistances”, which is only possible from a subjective and thus fixed position, and which only has the capacity to stimulate a “...physiological shift of sensory stimulation”<sup>14</sup> within the evaluating subject, affect has the capacity to change both the evaluator and the evaluated matter by linking them in new ways<sup>15</sup>. Affect is action at the ready.

Furthermore, Deleuze emphasizes an understanding of affect that extends beyond the individual human subject. Affects are not only transmittable by humans. Objects – such as art – equally have the capacity to affect and be affected<sup>16</sup>. This seems difficult to apprehend, as our anthropocentric view of life has rendered whatever does not belong to the subject as purified of affectivity and hence able to be studied as a fixed and passive object<sup>17</sup>. Such a notion reveals how we identify activity with an individual intentionality and suggests that elements that lack these qualities can only operate on a metaphorical level<sup>18</sup>. According to Deleuze, we need to part with these conceptions of the subject that are based, consciously or not, on aesthetic biases: we are not unified subjects but “individuated assemblages” that consist of both passive and active affects. When our bodies engage with other bodies, objects, or environments, this has a profound effect on the speed of these affect, and any interaction therefore fundamentally changes the previous constellation of our being.

Deleuze goes on to note that “[w]e know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body,

Revolution 2013, 8.

<sup>14</sup> E. van Alphen, “Affective Operations of Art and Literature”, *RES* 53-54, 2008, 24.

<sup>15</sup> Massumi (2002) as quoted in Mitchell, *Bioart and the Vitality of Media*, 75.

<sup>16</sup> G. Deleuze & F. Guattari, *A Thousand Plateaus*. London: Bloomsbury Academic 2013, 313.

<sup>17</sup> A. Athanassoglou-Kallmyer, “Mediation”, in: R. Nelson (ed.) *Critical Terms for Art History*. Chicago: The University of Chicago Press, 2003, 292.

<sup>18</sup> E. van Alphen, “Affective Operations of Art and Literature”, 25.

either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body”<sup>19</sup>. Affect can thus be seen as “...a form of intensity that facilitates an active transformation of a state of affairs” and that at the same time forms an integral part of that newly formed constellation<sup>20</sup>. In this way, it renders all matter as agential, making the concept relevant in understanding *why* cultural objects such as bioart can trigger such profound responses.

The media scholar Robert Mitchell provides us with a profound understanding and application of affect in relation to bioart. In *Bioart and the Vitality of Media* (2010), Mitchell articulates an interdisciplinary theoretical position from which he explores the specific character of bioart through “an embodied understanding of media”<sup>21</sup>. Drawing on a Deleuzian reading of affect that renders both objects and subjects as relational and agential elements within a dynamic system, Mitchell argues that one of the most important characteristics of bioart is that it “...enable[s] an experience of simultaneous activity and passivity, encouraging in ‘spectators’ a bodily sense of becoming (sometimes unwilling) participants and framing them as embodied parts of larger, dynamic systems, of which neither they nor the artists are fully in control”<sup>22</sup>.

Such characteristics manifest in *mutaFelch*. As in most of Zaretsky’s work, *mutaFelch* emphasizes the body of the viewer, who is invited to walk around the laboratory setting and is thus addressed as an embodied element of the work itself: every individual choice or movement determines the scope and accordingly the meaning of the work<sup>23</sup>. Yet, as Mitchell aptly points out, the viewer’s embodied capacities are also addressed in a more passive, uncontrol-

<sup>19</sup> G. Deleuze & F. Guattari, *A Thousand Plateaus*, 300.

<sup>20</sup> R. Mitchell, *Bioart and the Vitality of Media*, 76.

<sup>21</sup> R. Mitchell, *Bioart and the Vitality of Media*, 15.

<sup>22</sup> R. Mitchell, *Bioart and the Vitality of Media*, 73.

<sup>23</sup> R. Mitchell, *Bioart and the Vitality of Media*, 71.

lable manner. Since Zaretsky's main goal is to create a hybrid organism by using DIY gene gun technology, a hypothetical chance exists that the viewer is indeed exposed to transgenic bacteria. Whether the DNA finds its way through the cell membranes of the E-coli (and the "felch" has indeed become transgenic) remains a mystery for the viewer; in contrast to laboratorial research, nothing can be verified<sup>24</sup>.

According to Zaretsky, the "... [bombarded] genes are in the raw isolated DNA but not annealed to viral heads"<sup>25</sup>. So, although the raw, naked hybrid DNA is introduced into the nucleus of the blood cells as well as through the membranes of the hind gut bacterial microflora that is non-nucleated (as in bacteria), as well as the sperm germline genetic payload, the question of efficient transgene infection (into the anal microbiome, the blood cells, and the human germline) is suspect<sup>26</sup>. The petri dishes that usually *reveal* biological processes are metal and therefore do not reveal any evidence of their internal workings. They can be seen as black boxes where the *output* cannot be controlled. This causes a feeling of uncertainty within the viewer, and poses questions as to whether he will be exposed to artificially engineered life or not, and if there is a true risk of being infected or not. According to Mitchell, it is this "suspension of certainty" that allows bioart to affect its viewers<sup>27</sup>. In this very way, *mutaFelch* jolts our sense of reality and highlights that our bodies play host to both known and unknown bacterial life forms. Our bodies are a multi-species assemblage.

**Visceral mechanisms.** In order to understand the specific visceral mechanisms underlying this participatory experience, I follow Eve Kosofsky Sedgwick and psychoanalyst Silvan Tomkin's plea to examine affect as a manifold

<sup>24</sup> R. Mitchell, *Bioart and the Vitality of Media*, 72.

<sup>25</sup> Personal Correspondence with Adam Zaretsky, 14/03/2015.

<sup>26</sup> Personal Correspondence with Adam Zaretsky, 14/03/2015.

<sup>27</sup> R. Mitchell, *Bioart and the Vitality of Media*, 79.

concept consisting of different and often overflowing gradations of disgust, fear, and even eroticism<sup>28</sup>. Since bioart indeed often evokes such visceral responses as repugnance and anxiety, a psychoanalytical evaluation allows us to differentiate amongst various affects. In order to examine whether a differentiated approach to affect can still provide us with a relevant reading of bioart, I will focus on “... one of the most violent affects of the human perceptual system”: disgust. According to Leon Kass, an American scientist and critic who is known for his conservative take on bioethics, disgust is “...often the emotional bearer of deep wisdom beyond reason’s power fully to articulate it”<sup>29</sup>.

Correspondingly, when we engage with bioartworks that employ contested materials and instruments, “...we intuit and feel immediately and without argument the violations of things we rightfully hold dear”<sup>30</sup>. According to this view, disgust allows a viewer to experience these violations and thus stimulates awareness of a “deep wisdom” that underlies our rational capabilities. Disgust can thus be seen as a subconscious and visceral choice to *refuse* an object or situation.

The point of the performance when Zaretsky harvested his own body in order to engage the “felch” materials was deeply disturbing for viewers. By extracting blood or pumping the felch into his body, Zaretsky was taking materials *out* that should have been *in*, and injecting materials *in* that should have been *out* (figure 4)<sup>31</sup>. According to the psychoanalyst Julia Kristeva, bodily fluids such as feces and semen provoke disgust because of the subject’s inability to accept the materiality of his body, since bodily leakage proves the potentiality of the subject’s mortality<sup>32</sup>. By taking these materials *out* and

<sup>28</sup> T. Baudoin, “A Season of Reading and Encounters with Affects”, 13.

<sup>29</sup> L. Kass (1997) as quoted in: *Bioart and the Vitality of Media*, 74.

<sup>30</sup> L. Kass (1997) as quoted in: *Bioart and the Vitality of Media*, 74.

<sup>31</sup> M. Roijackers, *Doing the Taboo: Examining Affect and Participation in Bioart*, 24.

<sup>32</sup> J. Kristeva, *Powers of Horror*, trans. L. S. Roudiez. New York: Columbia University Press 1982, 3.



image [left]:  
“Inserting the  
mixture of sperm and  
blood into Zaretsky’s  
rectum” in  
*mutaFelch*, 2014,  
Kapelica Gallery,  
Ljubljana, image by  
Miha Fras.

putting them back *in*, Zaretsky destabilized his own bodily boundaries. And as he poured the “felch” into different metal petri dishes, his body no longer functioned as an enclosed unity but instead became more defragmented. The fluidity of Zaretsky’s bodily boundaries made the presence of his body overwhelmingly close to viewers, framing us as involuntary voyeurs. Suddenly, this boundary-less body invaded the viewer’s safe, contemplative space, and there was no escape; the viewer was drawn into something he had no desire to be a part of<sup>33</sup>. Philosopher Winifried Menninghaus believes that this experience of “unwanted nearness” or “intrusive presence” of the disgusting body marks the fundamental mechanism of disgust<sup>34</sup>. Disgust thus destabilizes boundaries between the viewer and the artist, and according to Zaretsky, “[w]e need this fluctuating gradient of nausea and rejection to arrive at the limits of our cognitive ability...”<sup>35</sup>.

Sara Ahmed holds that such a rejection of the other body is not absolute.

<sup>33</sup> M. Roijackers, *Doing the Taboo: Examining Affect and Participation in Bioart*, 24.

<sup>34</sup> W. Menninghaus, *Disgust: The Theory and History of a Strong Sensation*. New York: State University of New York Press 2003, 1.

<sup>35</sup> A. Zaretsky, “Reading Through Embryologist’s Eyes”, (PhD diss., Rensselaer Polytechnic Institute New York, 2012), 55.



image [left]:  
“Responses of the  
viewers” in  
*mutaFelch*, 2014,  
Kapelica Gallery,  
Ljubljana, image by  
Marie Mart  
Roijackers.

As she claims in *The Cultural Politics of Emotion*, “...to be disgusted is to be *affected* by what one has rejected”<sup>36</sup>. In an attempt to answer the question of what it means to designate something as disgusting, Ahmed argues that disgust is an ambivalent concept, since it also involves both the urge to pull away as well as a (sexual) desire and attraction. While a confrontation with a disgusting object is repulsive, there is nonetheless something within that object or person that captures our attention. She describes this paradoxical mechanism: “...as if our bodies were thinking for us” and at the same time being drawn towards the thing that disgusts, a force that “...opens [our bodies] up to the bodies of others”<sup>37</sup>. This “opening up” results in a linkage between a disgusting element and a disgusted subject, a linkage that destabilizes the boundary between them and therefore explains *why* an encounter with disgust can feel like involuntarily closeness. According to Ahmed, the experience of being disgusted may feel like an offence to bodily space in general, since the boundaries that protect us from the disgusting object no

<sup>36</sup> S. Ahmed, *The Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press 2004, 86.

<sup>37</sup> S. Ahmed, *The Cultural Politics of Emotion*, 86.



longer seem sufficient<sup>38</sup>.

In order to probe more deeply into the erotic aspect of disgust, I turn to a philosopher whose theories and poetry are imbued with a desire “...to bring all phenomena down to the same level of direct physical experience”<sup>39</sup> and who has re-established the concept of eroticism within philosophical discourse: Georges Bataille. In *Death and Sensuality*, he approaches the erotic as the desire to move beyond the limits of our subjectivity. Within the erotic, he continues, “...the being consciously calls his own existence in [to] question”<sup>40</sup>. By deliberately losing himself within erotic affect, a subject identifies himself with the desired object and thus loses his sense of self. We can thus read Bataille’s eroticism as a force that “...destroy[s] the self-contained character of the participators as they are in their *normal lives*” by which he understands the culturally accepted state that is drenched with moral codes and taboos, and in which the rational self reins<sup>41</sup>. We can in this way allege that Bataille’s eroticism breaks down established patterns that are installed to separate one individual from another<sup>42</sup>.

Within *mutaFelch*, eroticism seems a constant motif that Zaretsky calls upon to reconcile the tension between art and science. He claims, for instance, that the biolistic experiment that the work embodies should be considered as a new reproduction technology, or “some kind of fucking”<sup>43</sup>:

When you are making a transgenic organism, you are actually injecting genes that reproduce later on, multiple generational reproductions. This is like a biological definition of sex. I like to

<sup>38</sup> S. Ahmed, *The Cultural Politics of Emotion*, 86.

<sup>39</sup> M. Hudson, “Try to See it My Way...”, *The Guardian*, 23/04/2006, <http://www.theguardian.com/artanddesign/2006/apr/23/art> (16/06/2015).

<sup>40</sup> G. Bataille, *Death and Sensuality: A Study of Eroticism and the Taboo*. New York: Walker and Company 1962, 31.

<sup>41</sup> G. Bataille, *Death and Sensuality: A Study of Eroticism and the Taboo*, 17.

<sup>42</sup> G. Bataille, *Death and Sensuality: A Study of Eroticism and the Taboo*, 18.

<sup>43</sup> Personal Correspondence with Adam Zaretsky, 22/11/2014.

look into what the desire is behind the techno-sexual process. If you get the genes into an organism, and get the genes into the organism's kids, you are fucking the organism<sup>44</sup>.

Even without this textual reference, Zaretsky's gestures and facial expressions and costume – a lab coat consisting of two holes through which his naked stomach and buttocks are visible – immediately raises an erotic connotation. Furthermore, his gestures and facial expressions, like his protruding tongue whenever he says something provocative, his shameless flirtatiousness towards some members of the audience, and the excessive sweat dripping from his forehead, seem to confront the viewer with his erotic excitement. In so doing, Zaretsky urges us to draw a linkage between eroticism and science, a relationship that he believes is less dichotomous than it might seem. By drawing science back into the orbit of “desire”<sup>45</sup>, or the erotic, Zaretsky seems to strip the biotechnological reproduction procedure from core scientific values like utility, objectivity, and cleanliness, and instead places it within the realm of life itself.

Bataille argues that the process of stripping something naked (or nakedness in general) can be considered as “...a state of communication revealing a quest for a possible continuance of being beyond the confines of the self”<sup>46</sup>. “Being beyond the self” expands our self-awareness by including the taboo and urges that we typically consider as characteristic of all life but our own. Bataille argues that it is within this state of nakedness or bodily openness that we gain a feeling of obscenity: “our name for the uneasiness which upsets the physical state associated with self-possession, with the possession

<sup>44</sup> A. Zaretsky, “VASTAL: Vivoarts School Travel Fund”, <https://www.indiegogo.com/projects/vastal-vivoarts-school-travel-fund> (15/04/2015).

<sup>45</sup> E. Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia University Press 1985, 1.

<sup>46</sup> G. Bataille, *Eroticism*. London: Marion Boyars Publishers 1987, 9.

of a recognized and stable individuality”<sup>47</sup>. Thus, by showing both the nakedness of his body and revealing the naked essence of gene gun technology, Zaretsky deliberately evokes the obscene, causing the viewer to suddenly find himself within a prolonged experience of the taboo in which he can no longer rely on his familiar attitude towards art. And it is exactly this area of the taboo where Zaretsky wants his audience to be.

**Rethinking Innocence in Participation.** Bioart can evoke a bodily reality within the viewer that ventures beyond a mere theoretical engagement with biotechnological issues<sup>48</sup>. According to such a reading, participation can be seen as an educational tool to provide people with hands-on knowledge of issues. And yet, at the same time, participation is and will always be about the sharing of power and its potential abuse – and as for all power structures, participation should not be accepted as a good in itself, but should be critically interrogated. Therefore, I intend to bring two concepts not generally discussed in tandem, participation and bioart, into conversation.

I begin by interrogating *if* and *how* participation might prove to be a helpful concept in relation to art. Within the traditional relationship between art and the viewer, there exists a clear boundary. One could even say that the relationship is hierarchal in nature in the sense that the work or performer acts upon or affects the passive viewer. Throughout the second half of the 20<sup>th</sup> century, several art movements – such as Relational Art, Litoral Art, and Participatory Art – proliferated in order to destroy these prescribed roles and boundaries by aiming for a democratization of spectatorship<sup>49</sup>.

Within her article “Antagonism and Relational Aesthetics”, art historian

<sup>47</sup> G. Bataille, *Eroticism*, 18.

<sup>48</sup> R. Zwijnenberg, “Biotechnology, Human Dignity and the Importance of Art”, in: *Teoria: Revista di Filosofia fondata da Vittorio Sainati XXXIV*, 2014, 140.

<sup>49</sup> M. Roijackers, *Doing the Taboo: Examining Affect and Participation in Bioart*, 32.

Claire Bishop discusses the work of New York-based artist Rirkrit Tiravanija (1961), who is known to “...privili[ge] intersubjective relations over detached opticality”<sup>50</sup>. In *Untitled (Still)* (1992), which was performed in Gallery 303 in New York, Tiravanija renegotiated traditional roles and relations: all the elements that Tiravanija had found in the gallery’s invisible places such as the storeroom and the office space were redistributed within the public area. Furthermore, Tiravanija used the gallery space to cook curries, which were served to the audience. In *Untitled (Still)*, participation consists of the viewer being able to be physically present within the work by sitting down and eating the food. According to Bishop, it was “...this involvement of the audience [that was] the main focus of his work: the food is but a means to allow a convivial relationship between audience and artist to develop”<sup>51</sup>. However, Bishop argues that the artist has already predetermined the participatory possibilities. She notes: “Tiravanija insists that the viewer be physically present in a particular situation at a particular time – eating the food that he cooks, alongside other visitors in a communal situation”<sup>52</sup>.

In order to gain a better understanding of the complexity that this form of participation brings to bear, Bishop refers to Nicolas Bourriaud’s *relational aesthetics*, a notion that draws attention to the sociable capacity of art. According to Bourriaud, the interactivity between the artist and the viewer *produces* new relationships<sup>53</sup>, and thus exceeds an understanding of the experience of art as an “...optical contemplation of an object, which is assumed to be passive and disengaged”<sup>54</sup>. Instead of operating only on a symbolic level, the work is capable of actually *producing* new relationships<sup>55</sup>. Bourriaud considers every dialogical activity as a democratic act that is therefore

<sup>50</sup> C. Bishop, “Antagonism and Relational Aesthetics”, *OCTOBER* 110, 2004, 61.

<sup>51</sup> C. Bishop, “Antagonism and Relational Aesthetics”, 56.

<sup>52</sup> C. Bishop, “Antagonism and Relational Aesthetics”, 61.

<sup>53</sup> C. Bishop, “Antagonism and Relational Aesthetics”, 63.

<sup>54</sup> C. Bishop, “Antagonism and Relational Aesthetics”, 62.

<sup>55</sup> C. Bishop, “Antagonism and Relational Aesthetics”, 64.

automatically rendered as positive. We should therefore not only judge participatory works on their aesthetic qualities but also according to their newly produced relationships. What Bourriaud seems to advocate is that the encounter between the elements is of greater importance than the individuals initiate them. And yet Bishop rightly questions what “democracy” can mean when one fails to question the nature of these newly formed relationships. For instance, the question for *whom* Tiravanija cooks is of lesser importance to Bourriaud than the fact that he gives away the results of his cooking for free. By pointing out that the *quality* of these relationships (are they, for instance, oppressive?) is never called into question within relational aesthetics<sup>56</sup>, Bishop demonstrates that participation should never be taken for granted and should always be examined in the light of its possible political implications. Or, as Jeremy Till, professor of Architecture at the University of Sheffield, has pointed out, the neutral use of participation “create[s] a veneer of worthiness; but if you scratch the surface, critical interrogations of what is at stake are strikingly absent”<sup>57</sup>.

**Participation in *mutaFelch*.** Within most of Zaretsky’s works, audience participation plays a central part. In his *Transgenic Pheasant Embryo Lab*, Zaretsky adopted a hands-on approach, allowing his viewers to create transgenic pheasant embryos by injecting the embryos with plasmid DNA. The participants, of whom most had never entered a lab before, were invited to wear white coats and rubber gloves and to use the tools and procedures customary within the Life Sciences. Embryos are not considered as living since they cannot sustain life independently, so these experiments were completely within

<sup>56</sup> C. Bishop, “Antagonism and Relational Aesthetics”, 65.

<sup>57</sup> Till as quoted in M. Miessen, *The Nightmare of Participation*. New York: Sternberg Press 2010, 33.

the bounds of science ethics<sup>58</sup>. However, in order to sustain these legal activities, the embryos had to be killed before their eggs had hatched. For this, Zaretsky offered several “killing techniques” that are not routine within laboratories, such as putting the embryo to sleep with valium or performing a ritual sacrifice<sup>59</sup>.

By introducing these quasi-religious elements, which emphasized an unexpected sacrificial dimension within the scientific process, Zaretsky problematized the familiar methodology of science. Suddenly, the comfortable space of objectivity and neutrality that is usually expected from the lab was disrupted by intense sensations of horror and guilt. According to Robert Zwijnenberg, participation in Zaretsky’s work can be considered as a form of education that exceeds other, more traditional educational programmes<sup>60</sup>. By providing participants with hands-on experiences of “ethical judgements and action”, Zaretsky potentially raises awareness of the ethical complexity that bioethical issues bring forward<sup>61</sup>.

However, there seems to be more at stake when considering participation in Zaretsky’s projects. When asked to donate an element in the blender, or to participate in the process of harvesting Zaretsky’s bodily fluids, “... most people [...] will do it, whilst wondering if they should”<sup>62</sup>. Philosopher David Koepsell, who performed as a member of the ethical committee of the *Trust Me, I’m an Artist* series, argues that this is due to the fact that an artist always

<sup>58</sup> R. Zwijnenberg, “A Two-Headed Zebrafish: Some Personal Observations on the Relevance and Urgency of Collaborations Between Art, Science and Technology”, 10.

<sup>59</sup> R. Debatty, “Dangerous Liaisons and Other Stories of Transgenic Pheasant Embryology”, 07/01/ 2009, [http://we-make-money-not-art.com/archives/2009/01/-yes-its-true-im.php#.VXgl\\_VztlBc](http://we-make-money-not-art.com/archives/2009/01/-yes-its-true-im.php#.VXgl_VztlBc) (10/06/2015).

<sup>60</sup> R. Zwijnenberg, “A Two-Headed Zebrafish. Some Personal Observations on the Relevance and Urgency of Collaborations Between Art, Science and Technology”, 10.

<sup>61</sup> R. Zwijnenberg, “A Two-Headed Zebrafish. Some Personal Observations on the Relevance and Urgency of Collaborations Between Art, Science and Technology”, 10.

<sup>62</sup> A. Dumitriu & B. Farsides, *Trust Me, I’m an Artist: Towards an Ethics of Art and Science Collaboration*, 16.

possesses a certain authority and esteem. He claims that an artist “... with or without the white coat, but especially with, is proclaiming some sort of authority that has a danger for the subjects, the human canvasses that he intends to use will... look at him as an authority and he has the duty because of that authority (just as a scientist would) to properly measure the risks, to weigh the benefits and to properly inform”<sup>63</sup>.

Zaretsky neglects this duty since, rather than informing his audience, he deliberately keeps them in the dark. Due to the fact that none of his scientific claims can be verified and that all knowledge is presented in an obscene, disgusting, or fearful guise, the participants remain ignorant and confused throughout the entire performance. By obscuring the process (scientific or otherwise), Zaretsky establishes a hierarchical relationship between artist and viewer – only Zaretsky can distinguish between what is true and what is fictional, what is dangerous and what is harmless, what is art and what is potentially a con. Due to inevitable ignorance, the participant depends on, and will likely obey, the artist’s instructions.

Since an understanding of bioart calls for a tangible encounter with issues that address both the subjective and embodied nature of the viewer, I sought an *in situ* encounter with *mutaFelch*, and therefore incorporate first person thoughts and observations collected during my participatory experience.

Prior to the performance, Zaretsky had detailed the options of participation: I could either assist in extracting the *E-coli* cells from his body by pumping the mixture of sperm and blood into his rectum, or I could perform as a human canvas and allow him to paint over my forehead with his newfound medium. I could either choose to be active – the one who shoots – or to be passive and be shot. I felt so repelled by the first option that it seemed as if my entire body were saying “no.” The act of publicly penetrating somebody with a tube is commonly associated with a sexual context, and thus sexual connotations come readily to

<sup>63</sup> A. Dumitriu & B. Farsides, *Trust Me, I'm an Artist: Towards an Ethics of Art and Science Collaboration*, 19.

mind. For all I knew, it might give him some kind of pleasure. On the other hand, the second option, aside from being disgusting and unhygienic, would transform me into an “... object of medical curiosity”<sup>64</sup>. The viewers would witness how both my body and psychological state would be affected by the *felch*. I confronted Zaretsky with my objections, and together, we decided on an act of reciprocity in which I would first “paint” him by placing a stamp on his forehead, after which he would repeat the act.

As soon as I felt the liquid on my forehead, uncertainty took hold of me. What if I could not trust this man standing in front of me at such close quarters, wearing only a lab coat that revealed his naked stomach and arse? What if he desired to hurt me? What if he wanted to use my body as an object on which he could conduct his biotechnological experiment? My skin, which usually protects “me” from what is “not me,” suddenly felt very thin –porous, even. Far from feeling a mutual exchange or as an act of reciprocity, I instead felt in need of new boundaries for defining who I was and who the other was<sup>65</sup>.

Through my personal, intimate, and embodied encounter with *mutaFelch*, I experienced an ontological vacuum in which my profound uncertainty and ignorance made me vulnerable for Zaretsky’s authority. Yet, at the same time, by making such abuse and exploitation palpable – by unmasking science’s rhetoric and revealing how all power structures are mechanisms of exploitation and degradation – he allows us to truly experience how vulnerable we feel when our bodies are at stake. As such, participation in *mutaFelch* – both in theory and in practice – has the potential to enhance an understanding of biotechnological issues by incorporating both the intimacy of bodily experience and a critical, theoretical approach that understands the power structure inherent in technology.

<sup>64</sup> I. Melkonyan, “#8.Medical Technology Series\_Psychoactive Pills”, 20/04/2015, [http://www.bioartira.com/8-medical-technology-series\\_psychoactive-pills/](http://www.bioartira.com/8-medical-technology-series_psychoactive-pills/) (06/06/2015).

<sup>65</sup> M. Roijackers, *Doing the Taboo: Examining Affect and Participation in Bioart*, 40.





image [left]:  
“Participating  
as a human  
canvas” in  
*mutaFelch*,  
2014, Kapelica  
Gallery,  
Ljubljana,  
image by Miha  
Fras.

**Conclusion.** My theoretical framework identifies various conceptions of affect and participation that enhance our understanding of bioart, which allows its viewers a visceral experience of bioethical issues. I have argued that participation forms a vital element in an understanding of such work, and therefore made my involvement in Zaretsky’s *mutaFelch* an active element in my interpretation in order to do justice to the unique capacity of bioart.

A Deleuzian conception of affect assists us in appreciating how the concept renders both viewer and art object as dynamic elements that both have the capacity to at once affect and be affected<sup>66</sup>. Since affect renders all matter as agential, the concept allows us to read artworks in ways that exceed their inanimate object status. Affect is therefore capable of triggering profound responses within the viewer. In this way, the *how* of affect is relevant in understanding *why* cultural objects such as bioart can trigger such profound responses. In contrast to laboratorial research in which all knowledge can be verified, *mutaFelch* operates as a black box of which the output cannot be

<sup>66</sup> R. Mitchell, *Bioart and the Vitality of Media*, 76.

controlled. The viewer is left in the dark concerning whether he will be exposed to artificially engineered life or not, and if there is a true risk of being infected or not. Mitchell underlines that it is this suspension of certainty that allows bioart to evoke a sense of reality that draws the viewer into relational complexity and, by so doing, transforms the viewer into an embodied site of both known and unknown bacterial life forms.

Following Tomkins' and Sedgwick's approach of affect as a manifold concept<sup>67</sup>, I maintain that a psychoanalytical addition of affect enhances our understanding of *how* bioart evokes different, and often overlapping, affects like repugnance and eroticism and how being in the presence of something that lives can renegotiate relationships between viewer and artwork, between subject and object, and between self and other.

In shifting my focus from *affect* to the concept of *participation*, I have argued that even though affect draws attention to the viewer's involvedness within the work, it does not suggest issues of power that participation – both in theory and in practice – inevitably bring forward. In this way, I have challenged the concept's apparent innocence by revealing how most participatory options in art are predetermined by the artist and have therefore established relationships between people that should not be taken for granted but should instead be examined for possible political implications.

The concept of participation *vis-à-vis mutaFelch* has served to underscore how Zaretsky's performances unmask techno-scientific power structures by obscuring the scientific process and presenting it in an obscene and disgusting guise. My personal involvement in *mutaFelch* demonstrates how an intimate encounter with biotechnology can evoke a vacuum of ontological instability in which, due to uncertainty and ignorance, the participant be-

<sup>67</sup> E. Sedgwick & A. Frank, "Shame in the Cybernetic Fold: Reading Silvan Tomkins", in: *Touching Feeling: Affect, Pedagogy, Performativity*. London: Duke University Press 2003, 514.

comes vulnerable to Zaretsky's authority. By incorporating both the intimate realm of bodily experience and a critical, theoretical approach that understands the power structure inherent in technology, participation enhances and augments our understanding of biotechnologies.

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Jessica Donato

## Bioart under the Lens of a Kantian Microscope

**[Abstract]** What happens when artists leave their studios in order to step into scientific laboratories where materials like blood, tissues, cells, genes become a new palette for their artistic creations? The loose and generic term “bioart” tries to label this new artistic tendency as an intimate relation and interaction with bioscience and life manipulation.

I am interested in exploring and understanding in which terms it is possible to experience biotechnology through the arts. Is there some space for an aesthetic experience of this intriguing mingling?

Some instances of art engaging with genetic manipulation, tissue culture engineering, or synthetic biology are the subject matters I will critically investigate, drawing on Kant’s account on art, elaborated in the third *Critique*. Kant is one of the key thinkers who influenced the “eighteenth century definition of ‘aesthetics’ as sensuous, intuitive, individual and unrepeatable as contrasted with ‘logic’ which is conceptual, rationale, generalizable and subject to strict and invariant rules of correctness”<sup>1</sup>. This legacy, still today, informs and constitutes the terrain where art and science are categorised as two diametrically opposite disciplines.

Prompted by this tension, I will offer a fresh interpretation of some Kant’s crucial ideas on art; specifically focusing on the act of artistic creation and on what the product of this creation does, namely, expressing aesthetic ideas. I will engage with these philosophical problems to propose an artistic and aesthetic dimension in which bioart may orbit.

Under this lens, I will scrutinise artworks such as *Victimless Leather*, by Tissue Culture and Art Project, *Natural History of the Enigma* by Eduardo Kac and *Pigeon d’Or* by Revital Cohen and Tuur Van Balen in order to demonstrate how the aesthetic judgment of these artworks can be significantly shaped on how they embody their multiple meanings through the indirect presentation of ideas in sensible form. I will

<sup>1</sup> H. G. Blocker, *Philosophy of Art*. New York: Charles Scribner’s Sons 1979, 182.

argue, in fact, that bioart can be aesthetically mediated by dint of a feeling that involves one's cognition and imagination. An intensity felt that cannot be communicated by a determinate concept nor by a fixed message, but that carries with it the force to hit people's gut and mind. An intensity that, echoing Kant's thoughts and reasoning, I will describe as "synthetic feeling of life", entangling the visceral connections between bioart and life.

This component of radical indeterminacy, spliced with life itself, becomes all the more compelling and fascinating when merging with the problematic issues related to the latest advances in biotechnologies and their social, ethical, political and moral implications. The physical encounter with the materiality and the liveliness of bioart brings science outside the environmental norm of a lab, providing a provocative platform where the complexity of the matter can be experienced from an artistic and aesthetic angle.

**[Keywords]** Bioart, Kant's theory of art, Contemporary Aesthetics, Genetic manipulation, Synthetic biology, Tissue Culture Engineering

*The artist is the one who liberates a life, a powerful life,  
a life that is more than personal, it is not his/her life.*

Gilles Deleuze

**I**s Art playing with Science? In order to delve into a realm made of biology, art and life designing, I want to introduce my first case study, giving a particular emphasis to the procedure employed to create it.

*Edunia*, the protagonist of a more composite artwork named *Natural History of the Enigma*, is a genetically modified flower, specifically a petunia, designed and brought to life by the artist Eduardo Kac.

Kac worked in a laboratory with the assistance and the collaboration of specialized molecular biologists, which helped him in the creation of this "plantimal"<sup>2</sup>, as the artist defines it, in virtue of the hybridization between the plant and the animal, that is between the flower and the human DNA.

Kac's gene is expressed exclusively in the red colour of the petals' vascular system, which means that the human gene is active and it produces

<sup>2</sup> E. Kac, "Bio Art: From Genesis to Natural History of the Enigma", in: O. Grau (ed.), *Imagery in the 21 Century*. Cambridge, MA, London: MIT Press 2011, 57-80, 71.

proteins in all the cells of the red veins visible on the light rose petals of the flower. This sophisticated process of genetic manipulation, happening at the molecular level, had a long period of gestation and the technique was developed and realised from 2003 to 2008.

In order to choose the gene, that would later be inserted into the petunia chromosome, Kac –and his team of experts– started from a common sample of his blood. Literally, then, the human element, which became an integral part of the plant, comes from Kac’s blood, from his veins.

The gene that has been selected and isolated from Kac’s DNA, derived from his blood, is part of the immune system, which is the “complex system that is responsible for distinguishing a person from everything foreign to him or her and for protecting his or her body against infections and foreign substances”<sup>3</sup>. Specifically, they identify the protein-coding sequence for the immunoglobulin G (IgG)<sup>4</sup>, the most common antibody produced in our bodies. Once having isolated and sequenced this IgG fragment, the latter has been cloned and then recombined with a promoter and also with a GUS reporter gene. The promoter is a double stranded DNA virus<sup>5</sup> that limits the expression of Kac’s gene only in the plant’s vascular system, inhibiting its activity in all the other cells. While the GUS reporter gene has the function of detecting and confirming this exclusive expression through the production of an enzyme (beta gluconidase).

This assemblage of manipulated genetic information is completed by the insertion of an antibiotic resistance gene that will guarantee the survival of the DNA altered petunia’s cells in the moment of culture. In order to integrate the chimeric gene into the plant’s chromosome, bacteria come into play. In fact they can, in the first place, accept into their cells the plasmid

<sup>3</sup> *Webster’s New World Medical Dictionary*. Hoboken, NJ: Wiley Publishing <sup>3</sup>2008, 215.

<sup>4</sup> Immunoglobulin G: a class of immunoglobulins found in all body fluids. They are the smallest but most common antibodies (75 percent to 80 percent) in the body. Abbreviated IgG. IgG antibodies are very important in fighting bacterial and viral infections. IgG antibodies are the only type of antibody that can cross the placenta in a pregnant woman to help the fetus. Definition from *ibidem*.

<sup>5</sup> To be precise the promoter is the Professor Neil Olszewski’s CoYMV (Commelina Yellow Mottle Virus). Professor Olszewski is in the Department of Plant Biology at the University of Minnesota, St. Paul.

containing the made-up gene and, afterwards, they can transfer it into the plant's cells. So, in a petri dish, a petunia cut leaf has been exposed to these transgenic bacteria allowing them to deliver the genetic information they carry into the leaf's cells.

Since not all the leaf cells integrate the chimeric gene, exposing them to an antibiotic medium will necessarily kill all those without it (because they don't contain the antibiotic resistance gene). The remaining cells, with a new, altered gene pool, have therefore been allowed to grow and multiply and after three months, the plantimal bloomed, carrying the artist's IgG gene in its chromosome but expressing it solely in the petals' red veins.

Therefore, the petunia, not only accepted a fragment of a foreign species DNA –namely human DNA– housing it in its own genome, but it also uses that foreign genetic information in order to perform some of its living functions – namely the red expression in its vascular system.

Kac invented also a new name for this plantimal, which mingles his own human identity, being Eduardo, with the plant own identity, being a petunia. Applying a sort of hybridisation technique, occurring, in this case, not at the molecular level but at a linguistic one, the new name *Edunia* comes from the fusion between the artist's forename Eduardo and the flower's genus petunia.

As a result of such a detailed scientific account, when confronted with works like *Edunia* the first question that one might ask is: is it science? Is it art? Or is it just art playing with science?

The Kantian reasoning on art problematizes this question even more, because Kant refers to science as a counterpoint in order to define fine art. At the beginning of his enquiry on fine art, in fact, he distinguishes these two fields on the basis of a pivotal difference in the process of making. He makes the example of Newton stating that he “could show how he took all the steps he had to take in order to get from the first element of geometry to his great and profound discoveries; he could show this not only to himself but to everyone else as well, in an intuitive[ly clear] way, allowing others to follow”<sup>6</sup>.

<sup>6</sup> I. Kant, *Critique of Judgment*, trans. from German W. S. Pluhar. Cambridge: Hackett 1987; originally published as *Kritik der Urtheilskraft*. Berlin and Libau: Ben Lagarde und Friederich, 1790; sec. 47, p. 176, Ak. 309.



Since I explained the procedure used to create *Edunia* following this exact rational scheme, does it mean that, from the Kantian perspective, it has to be ascribed within the domain of science and therefore it cannot be aesthetically judged?

In Kant's opinion, while a scientist is able to rationally explain all the definite rules and the determinate stages he requires in order to arrive to his final discovery, an artist cannot give a precise account of how he creates his artwork simply because "he himself does not know"<sup>7</sup>.

There is an evident tension between a component of radical indeterminacy, belonging to the creation in art, and a set of determinate rules regulating the process of creation in science.

This tension, nevertheless, does not mean that an artist creates simply by chance or at the mercy of a supernatural power. The crucial and fundamental role attributed to the well-known notion of *genius*<sup>8</sup> is not sufficient either. For Kant, an artist has to be acquainted with mechanical rules – belonging to the discipline he engages with – in order to give sensible form to his ideas and intuitions<sup>9</sup>. In fact, "genius can only provide rich material for producing fine art; processing this material and giving it form requires a talent that is academically trained"<sup>10</sup>.

So what if one considers the process of genetic manipulation employed to create *Edunia* as the academic training necessary for the artistic creation? What if instead of "correctness and richness of language, as well as prosody and meter"<sup>11</sup> one substitutes "a correct use of gene sequencing, plasmids and bacteria"?

<sup>7</sup> I. Kant, *Critique of Judgment*, sec. 47, p. 177, Ak. 310.

<sup>8</sup> Genius, in the Kantian analysis, has a crucial connotation as "the talent" and "the innate mental predisposition (*ingenium*) through which nature gives the rules to art". Most of his investigation about fine art turns around this notion, which contributes to generate that component of radical indeterminacy permeating the act of artistic creation. I. Kant, *Critique of Judgment*, sec. 46, p.174, Ak. 307 (emphasis in original).

<sup>9</sup> Kant makes the example of poetry arguing that a poet has to *know how* to use the language, together with poetic processes and method, in order to create a poem. He defines those constraints as "correctness and richness of language, as well as prosody and meter"; I. Kant, *Critique of Judgment*, sec. 43, p. 171, Ak. 304.

<sup>10</sup> I. Kant, *Critique of Judgment*, sec. 47, p. 178, Ak. 310.

<sup>11</sup> I. Kant, *Critique of Judgment*, sec. 43, p. 171, Ak. 304.

The fact of becoming familiar with a specific scientific technique gives the possibility to an artists to shape his ideas – and materialise them in a sensible form – in a way that is adequate to the concept which is driving his intentions. In fact, if understood within this Kantian logic, genetic manipulation can become a sort of scaffolding where aesthetic ideas are located. It can jump outside the laboratory, transcending its scientific aims and being relocated in an artistic context.

It is exactly this intrinsic aspect that I would like to underline. Instead of splitting the act of creation into two separate horizons; that one of the intellectual or conceptual idea and that one of the practical execution, in *Edunia* and my other cases study, these two horizons are inextricably entangled. The process of making reacquires a decisive importance, not only in the moment of creation but also in the character that it instils in the work created, and therefore in the ways the artwork is perceived, mediated and judged. After Duchamp and the *readymade*, the artistic practice has experienced a process of progressive dematerialisation<sup>12</sup>. Not to mention the contribution that conceptual art brought to this process<sup>13</sup>. Works like *Edunia*, *Pigeon d'Or* or *Victimless Leather*, which I will discuss later in the text, bring back an emphasis on both the mechanical and imaginative nature of the creative act.

They use science as a *medium* for artistic expression, and even if for Kant it could seem a paradox, if we consider the scientific procedure, behind the creation of these works, as that set of mechanical and academic rules necessary for the production of art, we can still envisage and inspect them within the field of art rather than that of science.

Indeed “fine art in its full perfection requires much science”<sup>14</sup>.

**Spreading of aesthetic ideas.** If one wants to enter in relation with these kind of bioArtworks, therefore, it is necessary to be informed of them as art

<sup>12</sup> J. Hauser, “Observation on Art of Growing Interest: Toward a Phenomenological Approach to Art Involving Biotechnology”, in: B. Da Costa & P., Kavita (ed.), *Tactical Biopolitics, Art, Activism and Technoscience*. Cambridge, MA: The MIT Press 2008, 86-87.

<sup>13</sup> T. Godfrey, *Conceptual Art*. London: Phaidon Press 1998.

<sup>14</sup> I. Kant, *Critique of Judgment*, sec. 44, p. 172, Ak. 305.

rather than science. Otherwise *Edunia* blooming in a balcony of a countryside house would be perceived as an ordinary, ornamental flower, for instance.

But what does it mean to relate and perceive works like *Edunia* from this artistic and aesthetic angle? What kind of different perspective can art create?

Art, for example, can offer a dimension where pigeons are allowed to shit soap in *Pigeon d'Or*, a work by Revital Cohen and Tuur Van Balen. Engaging with synthetic biology, the artists have been working in laboratory, alongside the scientist James Chapell, with the purpose of inventing a bacteria able to modify pigeons metabolism. Synthetic biology is one of the hottest contemporary developments in the field of biology, combining engineering principles with genetics – and biological – technologies and equipment in order to “extend or modify the behaviour of organisms and engineer them to perform new tasks”<sup>15</sup>.

In order to make the bacteria, Cohen and Van Balen had to design a DNA sequence that encodes for a specific biological function. This genetic unit, in synthetic biology, is called BioBrick or standard biological part and it conforms the criteria established by the “Registry of Standard Biological Parts”<sup>16</sup>. Thanks to the standardization of DNA sequences it is possible to combine BioBricks in various ways to implement new functions in living organisms. Moreover it is a convenient way of sharing and re-using BioBricks between synthetic biologists all over the world.

The BioBrick created for *Pigeon d'Or* encodes for the production of lipase, which is a grease digesting enzyme commonly used in biotechnology for the production of soaps. This standard biological part, alongside another

<sup>15</sup> E. Andrianantoandro, S. Basu, D. Karig, & Weiss, “Synthetic Biology: New Engineering Rules for an Emerging Discipline”, in: *Molecular System Biology*. EMBO and Nature Publishing Group 2006, 1.

<sup>16</sup> The Registry of Standard Biological Parts is an archive that collects standard genetic units – known also as biobricks – that are interchangeable and can be assembled in various ways in order to conduct specific operations in the cell, in other words in order to engineer living entities. The registry was founded in 2003 at the Massachusetts Institute of Technology. For more info see the website: [http://parts.igem.org/Main\\_Page](http://parts.igem.org/Main_Page).

BioBrick, that lowers the pH levels, has been integrated into the bacteria genetic information. If one wants to imagine it in a simplistic way, a BioBrick could be seen as a Lego-like building block that can be combined in different ways with other blocks on the base of their colour, dimension and structural characteristics in order to build new constructions.

Given that the bacteria is able to incorporate this new artificial DNA code within its own genome, as a consequence, it will execute the new function contained in it. For *Pigeon d'Or* they chose a bacteria that naturally intervenes in the gut of pigeons for digestive purposes, which is the *Lactobacillus*. Now, if a pigeon is fed with the new, engineered *Lactobacillus*, the latter should be able to modify the PH and lipase levels in its gut, theoretically making it defecate soap.

Cohen and Van Balen never tested the functionality of this altered *Lactobacillus* in pigeons because, on the one hand it is an illegal procedure, and on the other it was never their goal to effectively make a pigeon defecate soap, on the contrary, the work is more about questioning this possibility.

Nevertheless, the artificially created *Lactobacillus* accepted the BioBricks within its gene pool *for real*, that is to say that it existed *for real*, but only in laboratory. Whereas the new BioBrick, invented and designed for *Pigeon d'Or* and coding for lipase, actually exists also outside the laboratory in the "Registry of Standard Biological Parts" and it can be re-used by anyone who needs it<sup>17</sup>. It conforms the required standards of the registry and it appears as any other BioBricks already part of it, the only difference being that it has been inserted for artistic purposes and therefore it carries with it a different function that somehow distinguishes it from synthetic biology's aims. I hope through this investigation, to provide some interesting insights on how this artistic function encompasses synthetic biology and yet detaches itself from it.

Although in the artists' statement Cohen and Van Balen clearly affirm

<sup>17</sup> See the biobrick invented for *Pigeon d'Or* here: [http://parts.igem.org/Part:BBa\\_K200031?title=Part:BBa\\_K200031](http://parts.igem.org/Part:BBa_K200031?title=Part:BBa_K200031).

that “this work consist in a series of intervention on different scales in pursuit of making a pigeon defecate soap”<sup>18</sup>, I argue that *Pigeon d’Or* is a more composite artwork, investigating different layers of entangled meanings and implications. And with the power of spreading what Kant defines “aesthetic ideas”<sup>19</sup>.

I find particularly intriguing to relate this Kantian knotty insight to bio-Art, because it encloses, once again, a component of radical indeterminacy so fundamental in perceiving and mediating these kind of artworks. To put it in really straightforward terms, Kant explains art as a way of presenting and exhibiting something (aesthetic ideas) that cannot be communicated otherwise. Although it is a presentation that inevitably pertains and relates to the concept that was at its base, nevertheless it has the power of transcending this concept by setting in motion the receiver’s thoughts in multiple, unexplored directions. Aesthetic ideas, for Kant, are able to foster unexpected and unrestricted interrelations between the two mental faculties of understanding and imagination, so that they enhance each other in a way that “makes the reason think more”<sup>20</sup>. As a consequence, an artwork does not convey a univocal, determinate concept that can be fully grasped and rationally explained, but it “aesthetically expands the concept in an unlimited way”<sup>21</sup>.

<sup>18</sup> Artists’ statement on the website: <http://www.cohenvanbalen.com/work/pigeon-dor#>.

<sup>19</sup> Kant states: “by an aesthetic idea I mean a presentation of the imagination which prompts much thought, but to which no determinate thought whatsoever, i.e., no [determinate] concept, can be adequate, so that no language can express it completely and allow us to grasp it”. I. Kant, *Critique of Judgment*, sec. 49, p. 185, Ak. 317.

<sup>20</sup> I. Kant, *Critique of Judgment*, sec. 49, p. 183, Ak. 315

<sup>21</sup> “If a concept is provided with [*unterlegen*] a presentation of the imagination such that, even though this presentation belongs to the exhibition of the concept, yet it prompts, even by itself, so much thought as can be never be comprehended within a determinate concept and thereby the presentation aesthetically expands the concept itself in an unlimited way, then the imagination is creative in [all of] this and sets the power of intellectual ideas (i.e., reason) in motion: it makes the reason think more, when prompted by a [certain] presentation, than what can be apprehended and made distinct in the presentation (though the thought does pertain the concept of the object [presented])”. I. Kant, *Critique of Judgment*, sec. 49, p. 183, Ak. 315.

If analysed within this theoretical frame, *Pigeon d'Or* aesthetically complicates issues regarding synthetic biology by presenting them within the context in which they operate, which is a complex and composite environmental ecosystem. As in a matryoshka doll, then, there is the DNA inside the bacteria, the bacteria inside the pigeons and the pigeons inside the city. The artificial portion of DNA jumps outside the walls of the lab, transcending its scientific aims in order to conceive possible future applications and implications of synthetic biology.

Cohen and Van Balen designed and made also two devices with the purpose of specifically directing the emission of soap in desired areas. They are an interface for parked cars and a sort of pigeons assembly point to be put on windows. Both invite to envisage the presence of pigeons being fed with the engineered bacteria and then flying around to disinfect our city. All these layers, which do not need to be unfolded in any particular order, are even more problematized by their correlations with pigeon fanciers. A video, documenting these interactions, plays between lab procedure and pigeon fanciers' daily work, in a logic that meditates around breeding and designing living beings. *Pigeon d'Or* unsettles our comprehension of what is considered natural and artificial, proposing an aesthetic platform where the receiver's imagination and understanding can go beyond the "concept of what the thing is [meant] to be"<sup>22</sup>.

Thinking in these terms about *Edunia*, opens up an aesthetic realm of possible intuitions and reasonings. For example Kac's choice of inserting the immunoglobulin  $\alpha$  which is the antibody theoretically rejecting "the foreign and the diverse" – into the theoretically "foreign and diverse" petunia gene-pool, is only one of the ways in which the artist expressed his ideas aesthetically. The same could be said for those red veins ramifying on the light pink colour of the petals, reminiscent of the blood in the human veins flowing in the body. Once having acknowledged the vehicle through which one can grasp those aesthetic ideas (by entering in relation with what I want to call "transgenic information"), they strike our mental faculties in ways that are purposive for cognition itself, transcending the comprehension of the given concept that sparkled Kac's creativity. In other words, the impact with these

<sup>22</sup> I. Kant, *Critique of Judgment*, sec. 48, p.179, Ak. 311.

aesthetic ideas, characterizing the aesthetic dimension of *Edunia*, generates an element of intensity which we cannot make intelligible and does not correspond to any determinate, rational notion. We are left free to physically contemplate and cognitively explore what a “plantimal” might be, by means of an experience that involves our feelings as like as our cognition, but that does not communicate any definite message.

**Synthetic feeling of life.** *Victimless Leather: a Prototype of a Stitch-less jacket Grown in a Technoscientific “Body”*, an artwork by Ionat Zurr and Oron Catts, helps me clarifying the implications of this aesthetic experience.

This artwork has been created following the procedure of a technique called tissue culture engineering. In modern biological research, tissue culture enables, under particular conditions, the possibility to grow and maintain alive cells and portions of tissue outside the original body they come from. Zurr and Catts appropriate this procedure in order to create what they define as “Semi-Living”<sup>23</sup> sculptures.

In the case of *Victimless Leather* they used immortalized cell lines<sup>24</sup>: 3T3 (mouse) and HaCat (human)<sup>25</sup>. These cells have been cultured and sustained alive inside a bioreactor, which is a device that acts as a surrogate body emulating all the necessary conditions for the cells to grow.

The main functions of a bioreactor are to guarantee sterile conditions (free of microbial contamination), to supply nutrients and other biological agents, to expel waste and to maintain constant and controlled levels of temperature, PH and dissolved gas. Incubated in this artificial environment, specifically designed by Zurr and Catts – and constantly monitored – the cells

<sup>23</sup> O. Catts & I. Zurr, “Growing Semi-Living Sculptures: The Tissue Culture & Art Project”, *Leonardo* 34, 2004, 365-370.

<sup>24</sup> Immortalised cell lines are populations of cells whose growth properties have been altered by viruses or chromosomal change with the purpose of keeping undergoing divisions in culture. Cell lines can be ordered from cell and tissue bank around the world. See R. I. Freshney, *Culture of Animal Cells: A Manual of Basic Technique*. New York: Wiley-Liss <sup>5</sup>2005.

<sup>25</sup> A. Senior, “In the face of the Victim: Confronting the Other in the Tissue Culture & Art Project”, in: J. Hauser (ed.), *Sk-Interfaces: Exploring Borders-Creating Membranes in Art, Technology, and Society*. Liverpool: exhibition catalogue, FACT and Liverpool University Press 2009, 76.

have been seeded over/into a three-dimensional scaffold made of a biodegradable and bioabsorbable polymer matrix shaped as a miniature coat.

This three-dimensional scaffold was produced from CAD files, using 3D printing, and it then was hand crafted, blown and cast. Mouse and human cells can grow and proliferate around it thanks to a nutrients rich solution, which is automatically dripped inside the polymer in order to feed the cells. Zurr and Catts, in fact, designed also this special, automatic feeding system that gives a very particular shape to the bioreactor.

While the cells grow and multiply following\directed by the shape of the scaffold supporting them, the scaffold itself gradually degrades until it eventually disappears.

The final result is a tiny jacket-like shape, living sculpture (approximately 5cm high and 3.5cm wide), made out of human and mouse cells, which needs, a part from the bioreactor, continuous and specialized care in order to be kept alive.

When encountering this eccentric set up, without knowing what the installation is attempting to present is impossible to grasp the work. If its components are, perhaps, not too obscure to biologists or scientists, they are certainly cryptic to most of the general public. So, one needs to be educated about tissue culture engineering, immortalised cell lines, bioreactors and growth factors in order to address *Victimless Leather*. I would affirm that growth factors have a particular relevance. In fact, among the various supplements that cells *in vitro* need in order to grow and multiply there is a crucial ingredient is worth knowing, which is the foetal bovine serum. It is extracted from the blood plasma of unborn calves, of course after having killed the mother, normally during slaughter. And it is collected by means of a cardiac puncture on foetuses older than three months, otherwise the heart is not big enough for the needle<sup>26</sup>.

I called the foetal bovine serum a crucial ingredient because it supplies the growth hormones without which cells *in vitro* won't grow and reproduce

<sup>26</sup> C. E. A. Jochems, J. B. F. van der Valk, F. R. Stafleu & V. Baumans, "The Use of Fetal Bovine Serum: Ethical or Scientific Problem?", *ATLA* 30, 2002, 219-227, <http://www.forskautandjur-forsok.se/docs/Forskarrummet/Serum/the-use-of-fetal-bovine-serum-ethical-or-scientific-problem.pdf>.



and hence won't form the tissue. The title of the artwork is then deliberately ironic. *Victimless Leather: A Prototype of a Stitch-less jacket Grown in a Technoscientific "Body"*, alludes to the technique of tissue engineering and to the hidden victims of it, interweaving them with our human consumption of animal leather. It does so not only throughout the title, but also, and moreover, throughout its aesthetic attributes.

The physical encounter with the work, in fact, makes the aesthetic experience of it definitely more intense and even more powerful. One is faced with the materiality of life that has been engineered, or better with the "Semi-Living"<sup>27</sup>. Thinking about the notion of semi-living and actually seeing it is a very different experience. Since, as in the case of the plantimal, our cultural system lacks of a specific concept regarding these living entities, the aesthetic and visual impact is fundamental in order to mediate the complexity of the artwork. The problematic concerns related to tissue culture engineering are presented by displaying the materiality of the living matter. One is looking at a coat-shaped living sculpture but without the possibility of rationally understanding what it is<sup>28</sup>. It is not dead, but at the same time it is not autonomously living. It has been engineered but at the same time it autonomously grows, if the right conditions and a surrogate body are supplied. Furthermore it is an hybrid "object/being"<sup>29</sup> made out of human and mouse cells, kept alive since decades<sup>30</sup>. Are we, then, supposed to wear our human and animals' ancestors' skin? In fact, the tiny living jacket could fit a mouse, but its shape is recognisable as mini human torso and it relates to our human use of animals in order to produce leather.

<sup>27</sup> O Catts & I. Zurr, "Growing Semi-Living Sculptures: The Tissue Culture & Art Project".

<sup>28</sup> For an interesting insight on the notion of "biofact" stressing the borders between nature, biology and technology see: N. C. Karafyllis, "Endogenous Design of Biofacts: Tissues and Networks in Bio Art and Life Science", in: J. Hauser (ed.), *Sk-Interfaces: Exploring Borders-Creating Membranes in Art, Technology, and Society*, 42-58.

<sup>29</sup> O. Catts & I. Zurr, "The Ethical Claim of Bio Art: Killing the Other or Self Cannibalism?", *AANZ Journal of Art: Art and Ethics* 4, 2003 and 5, 2004, 177.

<sup>30</sup> Continuous lines of cells are kept alive since decades and widely used in laboratory research. See O. Catts & I. Zurr (ed.), *Partial life: A Ling Book about Life*; e-book, 10. Available from: [http://www.livingbooksaboutlife.org/books/Partial\\_Life](http://www.livingbooksaboutlife.org/books/Partial_Life).

However, one of the most striking aspect of *Victimless Leather* is the “live” experience of death. Zurr and Catts invented a very challenging way of coming across their “Semi-Living” entities: the “killing ritual”<sup>31</sup>. At the end of the exhibition they remove the little portion of tissue out of its technoscientific body, allowing the audience to touch it. Being contaminated by the invisible organisms in the air and by those on our hands, like fungi or bacteria, the fragile cells inevitably die. The experience of *Victimless Leather* becomes therefore a multisensory one. It’s not only experienced by actually seeing a procedure that normally takes place within the walls of a scientific laboratory, but also by touching and smelling the “liveliness” of the tissue’s portion. It is almost impossible to remain indifferent in front of such an involving participation with the “Semi-Living”. It is a visceral experience, a mourning performance that touches upon the audience’s emotional and intellectual sphere.

I find particularly interesting to relate this emotional sphere with the contemplative experience of a vital fervour that Kant ascribes to the aesthetic judgment. The wealth of thoughts originated by the encounter with an artwork is, for him, a matter of a pleasure felt involving both, the receiver’s understanding and his imagination in a way “that the pleasure should accompany presentations that are *ways of cognizing*”<sup>32</sup>.

It is a pleasure originated by the feeling of enhancement or furtherance of the subject’s cognitive powers and does not serve any purpose but it is simply a “feeling of life”<sup>33</sup>. It is an intensity that makes one feel himself, makes one feel alive. It does not describe the artwork nor provides any definite concepts for it. It is neither a mere amusement nor entertainment. This feeling of life,

<sup>31</sup> O. Catts & I. Zurr, “Growing Semi-Living Sculptures: The Tissue Culture & Art Project”, 176.

<sup>32</sup> I. Kant, *Critique of Judgment*, sec. 44, p. 172, Ak. 305 (emphasis in original).

<sup>33</sup> “The presentation is referred only to the subject, namely, to his feeling of life, under the name feeling pleasure or displeasure, and this forms the basis of a very special power of discriminating and judging. This power does not contribute anything to cognition, but merely compares the given presentation in the subject with the entire presentational power, of which the mind becomes conscious when it feels its own state”. At the beginning of his enquiry Kant distinguishes aesthetic from cognitive judgments by ascribing the former as those in which a given presentation is attended to exclusively for the feeling of pleasure or displeasure originated in the subject. See I. Kant, *Critique of Judgment*, sec. 1, p. 44, Ak. 204.

intensity, vital fervour becomes all the more charming and provocative if thought in relation to bioArt, exactly in virtue of its connections with “life”. That is to say, my three case studies are deeply entangled with science that manipulates life and, therefore, their “living essence” generates an experience which I want to define, drawing from Kant, a “synthetic feeling of life”.

It is a sensation that arises from the encounter with the aesthetic ideas and attributes of the work. Eventually *Victimless Leather* is more about intensity than about the divulgation of a determinate idea.

**Conclusion.** Interrogating Kant and his theory of art has caused me to go down intriguing investigation paths.

It enabled me to concentrate on the complexity of the matter – and how much that matters. It prompted me to meditate about what is contemplated as *art*, despite having borrowed, absorbed, nourished itself and eventually digested *scientific* practices.

The aesthetic judgment of these artworks is significantly shaped on the basis of how they embody their multiple meanings through the indirect presentation of ideas in sensible form. They are meaningful but without a meaning, they make sense but without a decisive signification. Their artistic dimension could be mediated aesthetically by dint of a feeling that involves cognition and emotion. An intensity that could be translated in a sort of *synthetic* pleasure by smelling something like *Edunia*, an *artificial* humour in thinking about *Pigeon d’Or* and a *visceral* uneasiness in touching something like *Victimless Leather*.

Their sensible form is living in the case of *Edunia* and *Victimless leather* and it is theoretically alive in *Pigeon d’Or*. The first two artworks will necessarily die, and the latter is an example of how art, nevertheless, could survive the circle of life. The oral and written, critical lecture is, then, my role in the after life of these artworks. A sort of drama of narration about their short lives but, perhaps, long deaths.

Addressing those artworks with an aesthetic scrutinizing gaze, drawn from Kant, curiously invigorate that “feeling of life” which is spliced with life itself. Hence, art dealing with life manipulation could be aesthetically judged and examined also through this “synthetic feeling life” touching upon our gut and our mind.

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Ilana Shiloh

Lost in Transgression:  
Ian McEwan's *The Cement Garden*

**[Abstract]** Transgression is an action which involves the crossing of boundaries. While in its biblical sense it primarily referred to an offense against God, the concept has acquired multi-layered denotations throughout history. Today it may evoke the denial of doctrinal truths; the violation of rules, principles, or taboos; the giving of serious offense; and the exceeding or erasing of physical or conceptual boundaries.

But if transgression seems to be morally reprehensible, it is, by the same token, inevitable. Social life is marked by norms, rules and laws, all of which delineate boundaries. Since any reflection on a boundary must presuppose the possibility of crossing it, the act of mentally grasping a boundary amounts to envisioning its transcendence. If we imagine a crossing line, we cannot help but surmise what lies beyond it. The concepts of transgression and transcendence are thus apparently interlaced through the very existence of boundaries.

But what happens when transgression does not lead to transcendence, when the crossing of boundaries does not carry the positive values of challenging fossilized social norms or attesting to our humanity? This is the case in the fictional world of Ian McEwan's *The Cement Garden*, which is explored in the present essay.

"I did not kill my father, but I sometimes felt I had helped him on his way" – this is the opening sentence of Ian McEwan's 1978 novel, *The Cement Garden*. Related by Jack, the fourteen-year-old protagonist/narrator, the opening sequence sets the novel's tone, and foreshadows its symbolic matrix and thematic concerns. Freud has taught us that the killing of the father is a primordial transgression in the history of human society, a transgression mirrored by the Oedipus complex in the history of the individual psyche. In his seminal 1913 *Totem and Taboo* Freud, drawing on Darwin, postulated that early human societies were organized in much the same way as groupings

of gorillas – they consisted of small hordes in which the oldest and strongest male had exclusive mastery over the females. The violent and jealous father, the alpha male of the human horde, denied his sons sexual access to the women of the extended family; if any of the young males succeeded in gaining such access, his punishment was castration. The sons eventually resorted to killing their father, but this parricide was followed by overwhelming guilt, which eventually resulted in the establishment of totemic religions. Totemic religions, defined as systems characterized by a mystical relationship with a sacred animal, commonly share two cardinal prohibitions. The first one is not to have sexual relations with a woman of the same totem – the prohibition of incest. The second one is not to kill the totem animal, which stands for the surrogate father.

Freud explained the symbolic substitution underpinning totemic systems in the following terms:

If the totem animal is the father, then the two main commandments of totemism, the two taboo rules which constitute its nucleus – not to kill the totem animal and not to use the woman belonging to the same totem for sexual purposes – agree in content with the two crimes of Oedipus, who slew his father and took his mother to wife, and also with the child's two primal wishes, whose insufficient repression or whose reawakening forms the nucleus of perhaps all neuroses<sup>1</sup>.

McEwan thus steeps his novel in transgression from the very first sentence. The narrator's reference to parricide evokes Freud's account of the birth of civilization, in which parricide and incest figure as universal social taboos. Both taboos are broken in the course of the novel's narrative trajectory. And if *The Cement Garden's* opening sequence resonates with the secular scenario of humanity's original transgression, the novel's title suggests

<sup>1</sup> S. Freud, *Totem and Taboo*, trans. A. A. Brill. Liverpool: Penguin Books 1945, 137.



the religious scenario of humanity's original transgression – the one committed in another garden, the Garden of Eden. But this allusion is highly ironical, as will subsequently be discussed.

Transgression is an action which involves the crossing of boundaries. While in its biblical sense it primarily referred to an offense against God, the concept has undergone several shifts in meaning since it entered the English language in the 16<sup>th</sup> century. As noted by Anthony Julius in *Transgressions: The Offences of Art*, the word has acquired multilayered denotations throughout history. Today it may evoke the denial of doctrinal truths; the violation of rules, principles, or taboos; the giving of serious offense; and the exceeding or erasing of physical or conceptual boundaries.

But if transgression seems to be morally reprehensible, it is, by the same token, inevitable. Social life is marked by norms, rules and laws, all of which delineate boundaries. Since any reflection on a boundary must presuppose the possibility of crossing it, the act of mentally grasping a boundary amounts to envisioning its transcendence. If we imagine a crossing line, we cannot help but surmise what lies beyond it. The concepts of transgression and transcendence are thus apparently interlaced through the very existence of boundaries.

Transcendence is also conceptually linked to transgression in 20<sup>th</sup> century existentialist thought. Transcendence, the condition of being that is outside or beyond, is an essential characteristic of Sartre's philosophy and of his view of what it means to be human. In his theory of consciousness, expounded in *Being and Nothingness*, Sartre makes a distinction between being-in-itself and being-for-itself. Being-in-itself is sheer existence, the unconscious facticity of the natural world. But human beings are more than just part of the natural world. They are endowed with consciousness and self-consciousness, which constitutes the essence of being-for-itself. They surpass sheer existence by thrusting themselves perpetually beyond their immediate situation; each human being harbors the potential for the constant

transgression of that which exists at any particular point. This conflation of transcendence and transgression does not only refer to the uniquely human faculties of consciousness, reflection or creation. Existentialist thought posits that all human life has transgressive potential.

But what happens when transgression does not lead to transcendence, when the crossing of boundaries does not carry the positive values of challenging fossilized social norms or attesting to our humanity? This is the case in the fictional world projected by McEwan's novel. The novel centers around four children whose parents die, the father of a heart attack while cementing the back garden, the mother of an unspecified disease a few months later. On Jack's suggestion, the children decide to hide their orphanhood from the outside world, to avoid being put into care. They bury the mother in the cellar. From this moment on, the four siblings are left free to experiment, in the words of the adolescent protagonist/narrator, with every "fascinating violation"<sup>2</sup> – incest, transvestitism, gender transformation, regression to babyhood. But they do not revel in their newly found freedom. They are lost.

Psychoanalysis has taught us that the father figure represents society, authority, and order. In the Freudian scenario of psychic development, the child introjects the father's image, which is eventually transformed into his super-ego. In the Lacanian narrative, the Name-of-the-Father stands for the father's role in the Symbolic Order of language and law. The depiction of the children's father, as related from Jack's perspective, corroborates this theoretical account. He is at once cruel, domineering and absurd. A semi-invalid, due to a heart condition, the father – whose name is never mentioned, thus reinforcing his symbolic function – does not encourage his children, makes jokes at their expense and disregards his wife. The father's symbolic role as the arbiter of law and order is conveyed at the outset of the novel, in a scene

<sup>2</sup> I. McEwan, *The Cement Garden*. New York: Anchor Books 2003, 21.

describing a family quarrel over his project of the cement garden:

We had just finished supper. While my mother talked my father used a penknife to scrape black shards from the bowl of his pipe onto the food he had barely touched. He knew how to use his pipe against her. She was telling him how little money we had and that Tom would soon be needing new clothes for starting at school. He replaced the pipe between his teeth like a missing section of his own anatomy and interrupted to say it was “out of the question” sending the bags back and “that it the end of it.” Having seen for myself the lorry and the heavy sacks and the men who had brought them I sensed he was right. But how self important and foolish he looked as he took the thing out of his mouth, held it by its bowl and pointed the black stem at my mother<sup>3</sup>.

From Jack’s perspective, the father becomes one with his pipe, which looks to the son like a missing part of his parent’s anatomy. The pipe is obviously McEwan’s ironic reference to Freud’s cigar, to the idea that a cigar is never just a cigar – it is a phallic symbol. The father’s ceremonious brandishing of his pipe marks his self-importance, his self-appointed mission of laying down the law in his household. McEwan’s suggestion that the pipe represents a missing part of the father’s anatomy hints at the father’s impotence, both physical and metaphorical.

But the central metaphor associated with the father figure and everything it represents is the titular cement garden, which is the father’s idea of transforming the family’s small backyard. Such a garden is obviously a contradiction in terms, as cement is associated with tombstones rather than flourishing nature. The irony does not escape Jack, who describes the garden in the following way:

<sup>3</sup> I. McEwan, *The Cement Garden*, 15.

There were narrow flagstone paths which made elaborate curves to visit flower beds that were only a few feet away. One path spiraled around a rockery as though it were a mountain path. [...] There was a lawn the size of a card table raised a couple of feet on a pile of rocks. Round the edge of the lawn there was just space for a single row of marigolds. [The father] alone called it the hanging garden [...] There was a pond with a blue plastic bottom. Once he brought home two fish in a blue plastic bag. The birds ate them the same day. The paths were so narrow it was possible to lose your balance and fall into the flower beds. He chose flowers for their neatness and symmetry<sup>4</sup>.

Symmetry can be reassuring or unsettling. It is reassuring when it conveys rational planning, but when it seems to serve no purpose it becomes disorienting and absurd. McEwan's description of the cement garden, conveyed from Jack's point of view, curiously echoes another iconic metaphor of absurdity – Kafka's description of the Castle. When Kafka's protagonist, K., first perceives the Castle, this is what he sees:

The tower above him here – the only one visible – the tower of a house, as was now apparent, perhaps of the main building, was uniformly round, part of it graciously mantled with ivy, pierced by small windows that glittered in the sun with a somewhat maniacal glitter, and topped by what looked like an attic, with battlements that were irregular, broken, fumbling, as if designed by the trembling or careless hand of a child, clearly outlined against the blue<sup>5</sup>.

The combination of ruthless power and stupidity characterizes both the rulers of Kafka's Castle and the architect of McEwan's cement garden, Jack's father. The father is the maker of law and the designer of boundaries and as

<sup>4</sup> I. McEwan, *The Cement Garden*, 19.

<sup>5</sup> F. Kafka, *The Castle*, trans. W. and E. Muir, in: *The Complete Novels*. London: Vintage 1999, 275-454, 281.

his law and boundaries are cruel and senseless, transgressive defiance against his rule seems in order. And indeed after the father's death, (for which Jack feels partly responsible, as he refused to give his father a hand in the cement garden and instead withdrew to his room to masturbate) the four siblings and the mother are relieved rather than sorrowful. The mother soon takes to bed due to an unspecified disease from which she never recovers. And it is then that the reign of transgression begins.

The seeds of transgression are already sown before the death of the father. Jack's story begins with a brief and indifferent mention of his father's death; a description of the unloading of cement and of the parents ensuing quarrel, with the mother remonstrating and the father brandishing his pipe against her with self-important stupidity. The opening sequence ends with the three older siblings retreating into the room of the eldest daughter, Julie. Julie and Jack play a game with twelve-year-old Sue – making believe they are scientists examining a specimen from outer space, they strip Sue bare and explore her body.

“Vell?” We rolled Sue onto her side and then onto her belly. We stroke her back and thighs with our fingernails. We looked into her mouth and between her legs with a torch and found the little flower made of flesh.

“Vot do you think of zis, Herr Doctor?” Julie stroke it with a moistened finger and a small tremor ran along Sue's bony spine. I watched closely. I moistened my finger and slid it over Julie's.

“Nothing serious,” she said at last, and closed the slit with her finger and thumb. “But ve vill votch for further developments, *ja?*” Sue begged us to go on. Julie and I looked at each other knowingly, knowing nothing<sup>6</sup>.

<sup>6</sup> I. McEwan, *The Cement Garden*, 16.

Knowledge is a prerequisite for the excitement of crossing boundaries. The titillating pleasure of transgression is contingent on two factors: consciousness and affect. In the fictional world of *The Cement Garden* both elements are missing. Jack relates the most outrageous events with bland indifference, without any trace of self-reflection. In the context of existentialist thought, Jack's life is being-in-itself, and so is Julie's; when he looks at his elder sister, he sees a "rare young animal"<sup>7</sup>. And in the animal kingdom transgression does not exist, as morality does not apply.

But McEwan's protagonists do not come across as four young and un/healthy animals; such fictional characters would not engage our interest or empathy. Their redeeming, human quality is their unacknowledged melancholia. Melancholia, as conceived by Freud, is a sense of depression engendered by the loss of a specific love object. In contradistinction to mourning, which constitutes a healthy and natural process of grieving a loss and takes place in the conscious mind, melancholia is an unconscious and unacknowledged process, and therefore pathological. Pursuing Freud's line of thought, Julia Kristeva contends that unacknowledged grieving results in an identity crisis and loss of language and meaning. The bereft child becomes alienated and self-destructive.

Freud's and Kristeva's conceptualization of melancholia helps to shed light on the source of transgression in *The Cement Garden*. If the death of the children's father signifies a breakdown in the rule of law, the death of the mother signifies a breakdown in language and identity. The children do not speak of their loss, avoid mentioning the mother's burial site; the body encased in the cellar becomes a literal "skeleton in the closet" – in this case, a cement tank – whose unacknowledged presence poisons the household. All the children suffer from a ruptured, transgressive identity. Julie, who takes over the family chores, becomes the younger siblings' surrogate mother. But

<sup>7</sup> I. McEwan, *The Cement Garden*, 15.

she does not confine herself to this role. Inscrutable and enigmatic, Julie is a tease and a temptress, alternately quenching and kindling Jack's longing for her, until she eventually initiates their final incestuous act. Sue is seemingly the least perturbed of the children, perhaps because she constantly writes in her diary; Kristeva tells us that writing and art are the only means to transcend melancholia. Six-year-old Tom seems to be the most troubled, perhaps because he is the youngest and the most unformed. He seeks to transgress the boundaries of both sex and age; he starts dressing as a girl and eventually regresses to babyhood, sucking on a bottle and sleeping in his old cot. From this cot he watches Julie and Jack make love while the police, alerted by Julie's boyfriend who has discovered the body in the cellar, are closing in on the house.

Julie's boyfriend, Derek, is the outsider who invades the siblings' isolated existence and brings it to an end. Older and more knowledgeable than Julie, he gradually becomes suspicious of the warped relationships within the family and of the cement tank in the cellar, in which the mother's body is encased. And when he comes upon Julie making love to her brother, he explodes, calls the police and smashes the cement tank with a sledge-hammer, thereby smashing both literally and figuratively the house of transgression.

Transgression involves the crossing of boundaries; so does transcendence. But they differ in one crucial respect – transcendence is goal-oriented, while transgression is not. Transgression defies the existing order, while transcendence seeks to find a meaning beyond it. Both are contingent on the existence of boundaries. This is why the children of *The Cement Garden* are lost in transgression. They have nothing to defy, no boundaries to cross, because everything is possible. They have become the victims of failed transgressions.

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Κατερίνα Γουλέτη

## Μεταφράζοντας το «διαφορετικό»: Υποτιλισμός και λέξεις ταμπού

**[Σύνοψη]** Η χρήση λέξεων-ταμπού φέρει πολύ ιδιαίτερα πολιτιστικά στοιχεία που αποτελούν δηλωτικές εκφάνσεις της εκάστοτε κουλτούρας. Όταν υπάρχει ανάγκη αυτές να μεταφερθούν από ένα γλωσσικό σύστημα σε ένα άλλο, η εύρεση πολιτισμικών ισοδυνάμων δημιουργεί δυσκολίες στο μεταφραστικό έργο. Ιδιαίτερα δε, στην περίπτωση του υποτιλισμού με την ταυτόχρονη ύπαρξη της εικόνας και της γλώσσας του πρωτοτύπου οι προκλήσεις για έναν υποτιλιστή πολλαπλασιάζονται. Σκοπός της παρούσας εργασίας είναι η ανάλυση των δυσκολιών αυτού του έργου και μία πιθανή αιτιολόγηση των εκάστοτε επιλογών μέσα σε ένα κανονιστικό πλαίσιο από νόρμες, ντιρεκτίβες και στερεότυπα. Πόσο διαφορετικό καθίσταται το έργο του μεταφραστή όταν απευθύνεται σε γενικό κοινό μέσα από την προβολή τηλεοπτικών προγραμμάτων; Πόση ελευθερία δίνεται σε αυτόν όταν μεταφράζει για ένα φεστιβάλ που το ίδιοπραγματεύεται ένα θέμα ταμπού όπως αυτό της ομοφυλοφιλίας (Φεστιβάλ ΓκΛΑΤ Ταινιών/ Ταινιοθήκη Φεστιβάλ Κινηματογράφου Θεσσαλονίκης); Τι ορίζεται ως «αποδεκτό» και πώς αυτό δύναται να διαφοροποιηθεί κατά περίπτωση;

**[Λέξεις κλειδιά]** λέξεις ταμπού, υποτιλισμός, φεστιβάλ

Katerina Gouleti

## Translating the “Queer”: Subtitling and Taboo Words

**[Abstract]** Using taboo words is intricately linked with culture specific utterances which reflect the cultural background embedded in each culture. Should there be a need to be transferred from one linguistic system to another, finding cultural equivalents can challenge the translation act. Especially when dealing with subtitling, the existence of parallel channels of information i.e. visual and linguistic (both in source and target language) can pose further difficulties for the subtitlers. The aim of the present paper is the analysis of these challenges and a potential justification of the choices made within a framework of norms, directives and stereotypes. How is this task differentiated when translating for a wider audience via television programs? How much freedom is at hand when translating for a festival dealing itself with a taboo issue such as homosexuality? (International LGBT Film Festival/ Co-organized by Thessaloniki International Film Festival). What is thought to be acceptable and how is this being altered on different occasions?

**[Keywords]** taboo words, subtitling, festival

**Ε**ισαγωγή. Ο υποτιτλισμός αποτελεί τη βασική μορφή οπτικοακουστικής μετάφρασης που υιοθετείται στην Ελλάδα τόσο σε επίπεδο κινηματογράφου όσο και τηλεόρασης. Η σημασία της παραγωγής ποιοτικών μεταφρασμάτων αποτελεί προϋπόθεση τόσο για την απρόσκοπτη παρακολούθηση των εκάστοτε θεμάτων από τους θεατές όσο και για την έκθεση της ελληνικής γλώσσας στο ευρύ κοινό.

Ως πρακτική ο υποτιτλισμός παρουσιάζει όλα τα εγγενή στη μεταφραστική διαδικασία προβλήματα. Οι αποδόσεις απλών καθημερινών διαλόγων

ή η μετάφραση ντοκιμαντέρ ειδικής θεματολογίας ενέχουν σαφώς δυσκολίες, προσπελάσιμες ωστόσο κατόπιν ενδεδειγμένης έρευνας και προσεκτικών επιλογών. Το κομμάτι που αποτελεί τη μεγαλύτερη πρόκληση στο έργο των επαγγελματιών του υποτιτλισμού είναι η απόδοση των πολιτισμικών στοιχείων που συχνά παρουσιάζουν διαφοροποιήσεις από τη μία κουλτούρα στην άλλη. Στην παρούσα εισήγηση θα εξεταστεί ο τρόπος χειρισμού των λέξεων ταμπού που αποτελούν μία από τις συνηθέστερες εκφάνσεις των εν λόγω στοιχείων. Ο ορισμός του ταμπού στην Ελληνική, κατά τον Τριανταφυλλίδη, είναι ο εξής: «ό,τι δεν επιτρέπεται να γίνεται αντικείμενο συζητήσεων, για ηθικοθρησκευτικούς λόγους, ό,τι θεωρείται απαγορευμένο».

Τα ταμπού αποτελούν θέματα για τα οποία δεν πρέπει κανείς να μιλά επειδή κάτι τέτοιο προστάζει η θρησκεία ή η κοινωνία του. Αυτά μπορούν να περιλαμβάνουν πλειάδα περιπτώσεων από τα μέρη του σώματος, τη σεξουαλική πράξη, τις σωματικές λειτουργίες και τα παράγωγά τους, τον θάνατο, τη θρησκεία, τις ρατσιστικές εκφράσεις, καθώς και φραστικές επιθέσεις και προσβολές εναντίον ατόμων.

Εν προκειμένω ως σώματα κειμένων θα χρησιμοποιηθούν ταινίες που προβλήθηκαν στο *Διεθνές Φεστιβάλ Θεσσαλονίκης ΓκΛΑΤ Ταινιών που προβάλλεται στην Ταινιοθήκη της Θεσσαλονίκης* κάθε χρόνο το Σεπτέμβριο σε συνεργασία με το ΦΚΘ. Το φεστιβάλ αυτό επελέγη προς εξαγωγή παραδειγμάτων καταρχάς εξαιτίας της ιδιαιτερότητας του περιεχομένου του καθώς το ίδιο πραγματεύεται ένα θέμα ταμπού, αυτό της ομοφυλοφιλίας. Επιπλέον η συντάκτρια της παρούσας εισήγησης ανέλαβε τον συντονισμό και την επιμέλεια της συνολικής παραγωγής υποτιτλισμού για το εν λόγω φεστιβάλ, γεγονός που καθιστά το υλικό του προσβάσιμο και τη διαδικασία της ανάλυσης ακριβέστερη. Ο βασικός στόχος εδώ υπό το πρίσμα των περιγραφικών σπουδών (Descriptive Studies) είναι να καταγραφούν και να περιγραφούν τα διαφορετικά στοιχεία της υποτιτλιστικής διαδικασίας όχι απλώς εντυφώντας στις μεταφραστικές στρατηγικές που εφαρμόστηκαν.

Λαμβάνεται κατά κύριο λόγο υπόψη η ιδιαίτερη φύση της εν λόγω μεταφραστικής πρακτικής που δημιουργεί νέες προκλήσεις και εξετάζεται ποιοτικά και όχι ποσοτικά πως αυτές οι ιδιαίτερες παράμετροι και οι περιορισμοί που επηρεάζουν τις αποδόσεις και δημιουργούν κυρίαρχα μοτίβα επιλογών.

1. Συνύπαρξη δύο γλωσσικών συστημάτων
  - Δυνατότητα αντιπαραβολής-κριτικής
  - Υψηλά επίπεδα γλωσσομάθειας στην Ελλάδα
  - Λέξεις με ελληνική ρίζα- ψευδόφιλες λέξεις
  - Feedback effect

Η ολοένα και μεγαλύτερη εξοικείωση των θεατών με τη γλώσσα του πρωτοτύπου (στο συντριπτικά μεγαλύτερο μέρος είναι η αγγλική) θέτει στο μικροσκόπιο την κάθε επιλογή του υποτιτλιστή είτε αυτή αφορά σε ολική αποπαλοϊφή, μερική τροποποίηση ή και χρήση πολιτισμικού ισοδυνάμου της ΓΣ.

Κάτω από αυτές τις συνθήκες οι επιλογές των μεταφραστών στις αποδόσεις των λέξεων ταμπού οφείλουν να χαρακτηρίζονται από ιδιαίτερη προσοχή. Οφείλουν με άλλα λόγια να ελέγχουν την ορθότητα των αποδόσεων σε επίπεδο αποφαντικού νοήματος, τη δυνατότητα χρήσης των συγκεκριμένων λέξεων στο ελληνικό κείμενο και τον βαθμό της αποδεξιμότητας που θα έχουν από το κοινό. Ο σκοπός πάντοτε είναι να πετύχει κανείς τον ίδιο αντίκτυπο που είχε το κείμενο πηγή στους θεατές του πρωτοτύπου. Προς επίτευξη του σκοπού αυτού πρέπει να αποφεύγεται το λεγόμενο feedback or gossiping effect που δημιουργεί αμηχανία στους θεατές όταν αναγνωρίζουν κάτι στον προφορικό λόγο και βλέπουν πως δεν έχει περιληφθεί στο μετάφρασμα.

Ιδίως στην περίπτωση της Ελλάδας τα πράγματα είναι πιο περίπλοκα καθώς οι περισσότεροι θεατές ιδίως όσοι θα παρακολουθούσαν ένα

“underground” φεστιβάλ μπορούν να καταλάβουν μεγάλο μέρος του σεναρίου και επιπλέον πολλές λέξεις είναι ευκολότερα αναγνωρίσιμες εξαιτίας της ελληνικής τους ρίζας στην περίπτωση των ταινιών που επεξεργαστήκαμε αναφέρουμε τις εξής ενδεικτικά: sodomy, lesbianism, sapphism, homoeroticism, androgynous. Ακόμα και στην περίπτωση που ο μεταφραστής έκρινε πως θα μπορούσαν να αποδοθούν κάπως διαφορετικά ή και να παραλειφθούν η αναγνώριση τους κατέστησε επιτακτική την ανάγκη αυτούσιας μεταφοράς τους στο μετάφρασμα.

Η ταυτόχρονη όμως παρουσία δύο διαφορετικών γλωσσικών συστημάτων μπορεί να δημιουργήσει και επιπρόσθετες προκλήσεις. Στην ταινία μικρού μήκους *Something to Tell* η πρωταγωνίστρια δηλώνει εκμυστηρευόμενη τη σχέση της σε φίλο της: “I feel good with Kim and I want my dad to realize it.” Σε όλη τη διάρκεια της ταινίας η αναφορά στον χαρακτήρα Κιμ δεν πρόδιδε το φύλο του γιατί έτσι είναι δομημένη η αγγλική γλώσσα. Η έκπληξη λοιπόν ως προς το φύλο που εν τέλει είναι γυναίκα διατηρείται ως το τέλος όπου γίνεται η αποκάλυψη. Στα ελληνικά όμως έπρεπε στην απόδοση να υπάρχει ο έμφυλος χαρακτηρισμός γεγονός που αλλοιώνει κατά πολύ το πνεύμα του κειμένου:

*Αισθάνομαι καλά με (τον) Κιμ και*

*θέλω να το αντιληφτεί ο πατέρας μου.*

## 2. Πολυσημειολογικός χαρακτήρας

Ταυτόχρονη μετάδοση πληροφορίας μέσω διαφορετικών διαύλων.

- Γλωσσικό-οπτικό (υπότιτλοι, μάρκες, αφίσες, τίτλοι)
- Μη-γλωσσικό-οπτικό (τοπία, εμβλήματα, σύμβολα, χειρονομίες, γλώσσα του σώματος)
- Γλωσσικό-γκουστικό (διάλογοι)
- Μη-γλωσσικό-ακουστικό (προσωδιακά στοιχεία, μουσική, ηχητικά εφέ)

Ακόμα και στην περίπτωση που οι θεατές δεν γνωρίζουν καθόλου τη γλώσσα του πρωτοτύπου η ύπαρξη της εικόνας καθορίζει σε μεγάλο βαθμό τι μπορεί να θεωρηθεί «αποδεκτή» απόδοση, π.χ. χρήση εξευγενισμένων εκφράσεων ανάμεσα σε μέλη συμμορίας που εκφοβίζουν έναν ομοφυλόφιλο έφηβο. Ο θεατής εισπράττει την πληροφορία που του μεταφέρεται από την ταινία ως ενιαίο σύνολο αποτελούμενο από λόγο και εικόνα.

Οι εικόνες που προβλήθηκαν στα πλαίσια του συγκεκριμένου φεστιβάλ είχαν στην πλειοψηφία τους μεγάλη ένταση και νατουραλιστική απεικόνιση των ΓκΛΑΤ ατόμων («μεταμορφώσεις» διεμφυλικών ατόμων, ντοκιμαντερίστικες λήψεις σκηνών βίας, πλάνα μη συγκεκαλυμμένης σεξουαλικής πράξης ανάμεσα σε άτομα του ίδιου φύλου κτλ.).

Σε γενικές γραμμές υπήρξε ελευθερία στο έργο των υποτιτλιστών και κατά συνέπεια τολμηρές για τα συμβατικά δεδομένα αποδόσεις. Ακόμα και σε περιπτώσεις που το πρωτότυπο δεν είχε την ίδια ένταση υιοθετήθηκαν «σκληρότερες» λέξεις που θα συνάδουν περισσότερο με την εικόνα, π.χ. απόδοση της λέξης “your thingy” ως «το πουλί σου»<sup>1</sup> ή το “girlfriend” που αποδόθηκε ως «γκόμενα»<sup>2</sup>. Ο κινηματογράφος επιτρέπει μεγαλύτερες ελευθερίες από την τηλεόραση όσον αφορά τη μετάφραση, το φεστιβάλ ακόμη μεγαλύτερες, γιατί απευθύνεται σε συγκεκριμένο και εξοικειωμένο κοινό ενώ φεστιβάλ με συγκεκριμένο θέμα, ακόμη περισσότερες καθώς απευθύνεται σε πιο περιορισμένο και εξοικειωμένο κοινό.

Το περίεργο συνέβη στις περιπτώσεις κάποιων μικρών αποσπασμάτων που δόθηκαν προς μετάφραση από τους διοργανωτές σε μέλη της Homophobia<sup>3</sup>. Αυτολογοκρισία νοείται η επιβολή προσωπικών μη δοτών περιορισμών στον έργο του που εκδηλώνεται όταν ο μεταφραστής αποφασίζει να τροποποιήσει κάποια στοιχεία μη αρμόζοντα κατά τη γνώμη του με την

<sup>1</sup> Από την ταινία *Οι Κουνιάδοι*.

<sup>2</sup> Από την ταινία *Ο Ομπάμα είμαι εγώ*.

<sup>3</sup> Διοργανωτές του Homophobia Thessaloniki Pride.

πρόθεση να «προστατέψει» το κοινό ανεξάρτητα από το πνεύμα του πρωτοτύπου. Βλέπουμε λοιπόν πως οι «μη επαγγελματίες» αν και περισσότερο εξοικειωμένοι θεωρητικά με τα θέματα και το λεξιλόγιο που πραγματεύεται το φεστιβάλ κατέφυγαν σε ηπιότερες λύσεις, π.χ. «ποπός» για το “ass”<sup>4</sup>, «έχει διάθεση» για το “horny” και «στοματικό σεξ» για το “blowjob” ενώ οι σκηνές που απεικονίζονταν επέτρεπαν, αν όχι επέβαλλαν, τη χρήση διαφορετικών αποδόσεων.

Τέλος στο κομμάτι του μη γλωσσικού οπτικού διαύλου η μεταφορά νοήματος μπορεί να γίνει με διαφορετικούς τρόπους. Από το πώς η κάμερα εστιάζει προβάλλοντας εικόνες που θεωρούνται ταμπού όπως δημόσια φιλιά ανάμεσα σε ομοφυλόφιλα ζευγάρια μέχρι εικόνες-σύμβολα όπως αυτά που είναι δηλωτικά της ΓκΛΑΤ κοινότητας η προσπελασιμότητα των οποίων επαφίεται στο κοινό.

Αντίθετα και εδώ φαίνεται ξεκάθαρα η επίδραση του μέσου προβολής σύμφωνα με τον Scandura<sup>5</sup> η αναφορά σε ομοφυλοφιλικό φιλί ανάμεσα στις πρωταγωνίστριες της αμερικάνικης mainstream σειράς τα *Φιλαράκια* όχι απλώς δεν απεικονίστηκε στην οθόνη αλλά και στη μετάφραση του στα ισπανικά η φράση “*Monica and Rachel made out*” που αναφέρει ο Τζόι ως όνειρο που είδε το προηγούμενο βράδυ έγινε (back translation from Spanish) “*Monica and Rachel kissed us*”.

### 3. Χωροχρονικοί περιορισμοί και λειτουργικότητα

- Συγκεκριμένος αριθμός χαρακτήρων (25-50% μικρότερος όγκος κειμένου)
- Παντελής έλλειψη επεξηγήσεων/ υποσημειώσεων/ σημειωμάτων του μεταφραστή
- Στοιχεία προφορικότητας

<sup>4</sup> Από την ταινία *O.K.*

<sup>5</sup> G. Scandura, “Sex, Lies and TV: Censorship and Subtitling”, *Meta* 49, 2004.

Ο συντομότερος και ο μεγαλύτερος δυνατά χρόνος παραμονής ενός υποτιτλου στην οθόνη είναι ένα και έξι δευτερόλεπτα αντίστοιχα. Η έκθεσή τους εξαρτάται από ορισμένους παράγοντες: η εκτιμώμενη ταχύτητα ανάγνωσης του κοινού, ο διαθέσιμος χρόνος και ο όγκος του προς μετάφραση κειμένου. Συνεπώς η μείωση του όγκου του εκπεφρασμένου κειμένου στη γραπτή απόδοσή του είναι σχεδόν δεδομένη και ο υποτιτλισμός μέχρι πρότινος βρισκόταν στο «περιθώριο» των μεταφραστικών σπουδών και θεωρείτο μία πράξη προσαρμογής «adaptation» και όχι μετάφρασης.

Η επιλογή να παραλειφθούν λέξεις-ταμπού από το τελικό μετάφρασμα μπορεί να μη γίνεται με γνώμονα την όποια διάθεση λογοκρισίας επιβεβλημένης από έξωθεν ντιρεκτίβες ή την προσωπική επιθυμία για «ανώδυνες» αποδόσεις, αλλά να καθίσταται επιτακτική εξαιτίας των χωροχρονικών περιορισμών.

Δεδομένων των συνθηκών ένα από τα πιο σημαντικά στοιχεία ενός υποτιτλιστή είναι η ικανότητά του να διακρίνει ποια πληροφορία επιβάλλεται να διατηρηθεί στο μετάφρασμα και ποια είναι ελάσσονος σημασίας άρα μπορεί να παραλειφθεί.

Για παράδειγμα σε περίπτωση που δεν προσέθετε κάτι στην πλοκή η χρήση της λέξης “jerk”, αυτή παραλήφθηκε και η φράση “I just don’t understand why you never divorced this jerk”, αποδόθηκε ως «Απλώς δεν καταλαβαίνω γιατί δεν τον έχεις χωρίσει»<sup>6</sup>. Το άτομο που μιλάει έχει ήδη εκφράσει την άποψή του για τον σύζυγο της γυναίκας με την οποία συνομιλεί, συνεπώς η χρήση της λέξης δεν είχε κάτι να προσδώσει στην πλοκή και παραλείφθηκε. Αντίθετα σε άλλη περίπτωση η ίδια λέξη σε διαφορετικό συγκείμενο εκφοράς “Get lost jerk”<sup>7</sup> συμπεριλήφθηκε ως απόδοση στο Κείμενο Στόχο «Εξαφανίσου, κάθαρμα.» Σε παρεμφερή έρευνα σχετικά με την απόδοση των λέξεων ταμπού του *Pulp Fiction* στα ισπανικά, ο Avila-Cabrera

<sup>6</sup> Από την ταινία *Όλα Όσα Δημιούργησε ο Θεός*.

<sup>7</sup> Από την ταινία *Απελασμένη Ζωή*.



καταλήγει ότι οι μισές περίπου περιπτώσεις απαλείφθηκαν, ουδετεροποιήθηκαν ή «μετριάστηκαν» και από αυτές μόνο οι μισές δικαιολογούνταν από τεχνικούς περιορισμούς<sup>8</sup>.

Πέρα από τη βαρύτητα της κάθε λέξης ταμπού και τη λειτουργικότητά της μέσα στο κείμενο που καθορίζει ως ένα βαθμό και τη στρατηγική στην απόδοσή της, σημασία δίνεται και στο κατά πόσο αποτελεί στοιχείο προφορικότητας. Πολύ συχνά στον προφορικό λόγο γίνεται χρήση «ανώδυνων» υβριστικών λεξημάτων που «γεμίζουν» ως *filler words*<sup>9</sup>. Η διαβόητη χρήση της λέξης *fuck*, για παράδειγμα “What the fuck do you think I’m doing?” μεταφράστηκε ως «Τι νομίζεις ότι κάνω;». Το ίδιο ισχύει και σε χρήση της λέξης ως διαφορετικό μέρος του λόγου, π.χ. “It’s a fucking big car”, περίπτωση κατά την οποία η λέξη κρίθηκε κενή περιεχομένου και παραλήφθηκε ομοίως.

Σύμφωνα με τον Pedersen, το στοιχείο που διαφοροποιεί τον υποτιτλισμό από τα άλλα είδη μετάφρασης και τον καθιστά μοναδικό, είναι το γεγονός ότι το μήνυμα δεν μεταφέρεται μόνον από μία γλώσσα σε κάποια άλλη, αλλά και από μία μορφή σε μια άλλη, καθώς περνάμε από προφορικό σε γραπτό λόγο (2011: 11). Θα πρέπει να σημειωθεί πως η βαρύτητα μιας λέξης και των συνυποδηλώσεων της είναι σαφώς μικρότερη όταν αυτή ειπωθεί προφορικά παρά όταν εμφανιστεί γραπτώς στη μεγάλη οθόνη. Αυτό συμβαίνει γιατί οι θεατές δεν έχουν εξοικειωθεί με τη γραπτή απεικόνιση πολλών λέξεων ταμπού ή ειδικότερα βωμολοχιών η συμπερίληψη των οποίων αντιβαίνει με τις νόρμες του κοινού γραπτού λόγου.

Οστόσο η άκριτη και διαρκής απαλοιφή στοιχείων προφορικότητας και παρόμοιων εκφράσεων απογυμνώνει τους χαρακτήρες των ταινιών από

<sup>8</sup> Ávila-Cabrera, “Subtitling Tarantino’s Offensive and Taboo Dialogue Exchanges into European Spanish: The Case of *Pulp Fiction*”, *Revista de Lingüística y Lenguas Aplicadas* 10, 2015, 1-11.

<sup>9</sup> A *filler word* is an apparently meaningless word, phrase, or sound that marks a pause or hesitation in speech which may have fairly minimal lexical content,” notes linguist Barbara A. Fox, (in: *Fillers, Pauses and Placeholders*, 2010).

στοιχεία δηλωτικά της προσωπικότητας, του κοινωνικο-μορφωτικού επιπέδου τους και ενδεχομένως της ιδεολογίας τους. Αυτό ουσιαστικά σημαίνει πως όλες οι επιλογές που συντείνουν σε απαλοιφή λέξεων ταμπού πρέπει να «κοστολογούνται» και να μην υπάρχουν απώλειες στο υφολογικό επίπεδο.

4. Εξοικείωση της κουλτούρας του πρωτοτύπου κειμένου με το κοινό.
  - Παγκοσμιοποίηση της κουλτούρας, εξοικείωση με την αμερικάνικη κουλτούρα
  - Διαδίκτυο, ΜΜΕ
  - Στρατηγικές διεθνοποίησης –εντοπιοποίησης

Ο Newmark (1988: 94) ορίζει τον πολιτισμό ως τον τρόπο ζωής και τις εκδηλώσεις του που είναι ιδιαίτερες για μια κοινότητα που χρησιμοποιεί μια συγκεκριμένη γλώσσα ως μέσο έκφρασης. Επίσης και κατά τους Diaz Cintas και Rемаel, διαφορετικοί πολιτισμοί και κουλτούρες έχουν διαφορετικές ευαισθησίες και κατ' επέκταση διαφορετικές υβριστικές εκφράσεις και λέξεις ταμπού (2007: 196).

Προκειμένου να είναι κανείς σε θέση να μεταφράσει, οφείλει, πέρα από τις δύο γλώσσες, να γνωρίζει πολύ καλά ακόμη την κουλτούρα της γλώσσας-πηγή καθώς και της γλώσσα-στόχος. Καθώς τα ταμπού αποτελούν πολιτισμικά στοιχεία, διαφέρουν συχνά από κουλτούρα σε κουλτούρα. Ο μεταφραστής πρέπει να είναι σε θέση να αντιλαμβάνεται εάν κάποιο ταμπού της γλώσσας και κουλτούρας-πηγή αποτελεί ταμπού και για την κουλτούρα-στόχο. Η Davoodi (2007) δίνει τρεις πιθανότητες όσον αφορά την παραπάνω διαπίστωση.

1. ο όρος ταμπού της γλώσσας-πηγή δεν είναι ταμπού στη γλώσσα-στόχος
2. ο όρος ταμπού της γλώσσας-πηγή αποτελεί ταμπού και στη γλώσσα-στόχος

3. ο όρος της γλώσσας-πηγή που δεν είναι ταμπού, αποτελεί ταμπού στη γλώσσα-στόχο

Η πρώτη περίπτωση δεν παρουσιάζει κάποια ιδιαίτερη δυσκολία, καθώς ο όρος μπορεί να μεταφραστεί κατά λέξη χωρίς να προκληθεί κάποιο πρόβλημα. Τα πράγματα περιπλέκονται, ωστόσο, στη δεύτερη και τρίτη περίπτωση, καθώς ο μεταφραστής καλείται να προβεί σε ορισμένες επιλογές και στη λήψη αποφάσεων.

Ειδικά στο θέμα της ομοφυλοφιλίας η Baker αναφέρει πως η ομοφυλοφιλία ως λέξη δεν είναι όρος με αρνητική σημασία στα αγγλικά, παρά το γεγονός ότι συχνά χρησιμοποιείται με αρνητική χροιά<sup>10</sup>. Η αντίστοιχη λέξη στα αραβικά, ωστόσο, σημαίνει κατά λέξη σεξουαλική διαστροφή και φέρει σαφή αρνητική χροιά, με αποτέλεσμα να μην μπορεί να χρησιμοποιηθεί χωρίς να υποδηλώνει ισχυρή αποδοκιμασία. Τέτοιου είδους γλωσσικά φαινόμενα καταδεικνύουν την αντιμετώπιση διαφορετικών πολιτισμών και κουλτούρων απέναντι σε θέματα ταμπού.

Στον αντίποδα, σύμφωνα με τον Chen (2004) στα αγγλικά που χρησιμοποιούνται κυρίως στις ΗΠΑ παρατηρείται η ύπαρξη πολλών βωμολοχιών που σχετίζονται με την ομοφυλοφιλία. Ενδεικτικά αναφέρουμε τα εξής: “faggot,” “bugger,” “asshole,” “sodomite,”. Στην Κίνα ωστόσο η ομοφυλοφιλία δεν ήταν ποινικοποιημένη. Δεν υπήρχε αυτή η προκατάληψη μέχρι τη στιγμή που οι αποικιοκράτες της Δύσης κατάφεραν να ενσταλάξουν την ομοφοβία στο μυαλό των Κινέζων στα τέλη της δυναστείας των Τσινγκ.

Η προσπάθεια λοιπόν του υποτιτλιστή είναι να δράσει ως πολιτισμικός διαμεσολαβητής, να συνειδητοποιήσει τη βαρύτητα του εκάστοτε όρου και να προσπαθήσει να βρει λειτουργικό ισοδύναμο για να προκαλέσει τον ίδιο αντίκτυπο. Όλα αυτά βέβαια υπόκεινται και στις ελευθερίες που του επιτρέπονται από την εντολέα.

<sup>10</sup> M. Baker, *In Other Words*. London: Routledge 1992, 24.

Οι μεταφραστικές οδηγίες «αφορούν το σύνολο των οδηγιών που δίδονται στον μεταφραστή και προσδιορίζουν το είδος της μετάφρασης που απαιτείται καθώς και τον επικοινωνιακό σκοπό» (Παριανού 2007). Τις μεταφραστικές οδηγίες δίνει στον μεταφραστή ο εντολέας, ο άνθρωπος που ζητά δηλαδή τη μετάφραση και συνήθως περιλαμβάνουν πληροφορίες σχετικά με όλα τα βασικά σημεία που πρέπει να ληφθούν υπόψη κατά τη διαδικασία της μετάφρασης, όπως αυτά αναφέρθηκαν παραπάνω.

Στην περίπτωση μας δεν υπήρχαν σαφείς οδηγίες απλώς ως γενικός κανόνας ίσχυε η προσπάθεια να επιτευχθεί το βέλτιστο αποτέλεσμα υιοθετώντας τους κανόνες της πολιτικής ορθότητας. Αυτό επετεύχθη σύμφωνα με τους διοργανωτές παρά το ότι υπήρξαν και ακραίες κατά τη γνώμη μας προσεγγίσεις όπως η χρήση της λέξης *τεκνοθετώ* αντί του *υιοθετώ* στην ταινία *Δύο άντρες και μια κούνια* που πραγματεύεται το θέμα της πατρότητας μέσω παρένθετης μητέρας από ομοφυλόφιλα ζευγάρια.

Τέλος να σημειώσουμε πως σε ένα περιβάλλον παγκοσμιοποιημένης κουλτούρας όπου λέξεις και νέοι όροι κυκλοφορούν μέσω των κοινωνικών δικτύων και των ενημερωτικών newsfeeds και γίνονται viral σε παγκόσμιο επίπεδο, ο υποτιτλιστής τείνει να συμβαδίζει και να υιοθετεί αποδόσεις που έχουν σαφή διεθνοποιητικό προσανατολισμό. Οι λέξεις *queer*, *drag queen*, *shemale*, *bisexual*, *gay*, *intersex*, *asexual* μεταφέρθηκαν αυτούσιες ή μεταγράφηκαν στα ελληνικά παρά την ύπαρξη και αντίστοιχων ελληνικών όρων. Όπως και εκφράσεις αποδόθηκαν με απευθείας μετάφραση «βγήκε από την ντουλάπα» που δεν έχει καμία ιδιωματική χροιά στα ελληνικά για το “come out of the closet”.

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## The Web of Hate Revisited: Considering the European Refugee Crisis

**[Abstract]** The advance of technology and the World Wide Web had as a result the spread of communication and the ease of access to information. When the book *Inside Canada's Far Right Network* (Kinsella, 1994) came out, it was a really shocking revelation to see how extremists groups were using the web in order to achieve their goals. Twenty years later the Web of Hate takes advantage of the information and communication technologies at an unprecedented level. Extremist groups all over the world are using the Web as a medium for spreading their ideology. Nowadays, more than ever before, as Europe deals with an influx of thousands of migrants, hate speech is more prominent.

On the other hand, what is worth noting is the critical view towards those who hate. Nowadays hate has given way to “hate for those who hate”. But how far does this phenomenon go and does it contradict the legislation regarding the freedom of speech? Isn't it self-contradictory to regulate someone's opinions just because they are different from the general public's? The aim of this paper is to examine the Web of Hate under the shed of the European Refugee Crisis which followed the civil war in Syria and the Middle East upheaval. The crisis accounts for the rise of right-wing political parties all over Europe at the political level and a significant increase of hate speech throughout social media at the communicational level.

Key topics that will be covered in this paper include:

- Examining the Web of Hate nowadays. How is the Web of Hate formed these days and what changes have taken place during the last 20 years?
- Rules, laws and ethics that cover the hate speech in comparison to the “hate those who hate” phenomenon. Does hate speech contrast the freedom of speech? What is the general public's reaction?
- Web vs IRL regulation. More specifically, what is the regulation regarding Hate Speech and how is this applied to the Web? For instance, if someone has a hate group on Facebook, does Facebook ban the group or the group owner?
- How contemporary crises affect the Web of Hate. In the occasion of the migration crisis, Facebook's owner Mark Zuckerberg announced that they will tighten their regulations regarding hate speech.

The Web of Hate, increasingly expanding from fascist and racist minorities to the larger conservative sectors of the society, challenges the rules and ethics of modern online communities. After all, “hating the haters” just doesn't seem enough...

**[Keywords]** Web of Hate, hate speech, refugee crisis

**T**he state of **Web of Hate nowadays**. Freedom of speech is a field where there is no definite approach, e.g. in a question like: “Do Nazis have the right to promote their ideology?” even if the answer seems obvious, when it comes to the freedom of speech the answer is not black or white. The freedom of speech is a right that we all have and it is protected by international laws. In this sense, extremist groups can promote their ideology. But someone might argue that their ideology is something that should not be protected by the freedom of speech laws. The dilemma becomes even greater if we consider the different laws that protect the freedom of speech around the world.

In order to make things clearer, there are three definitions that we should keep in mind: Hate Speech, Cyber Hate and Cyber Bullying.

Nowadays there are different definitions as to what “Web of Hate” is. Except for the extremist ideas that it might include, the definition also includes sexism or cyber bullying. Moreover, the idea of web of hate has expanded to the world of social media. There are groups for haters and there are groups who hate the haters ending up in a circle that never ends. Although hate speech refers to racist content, the term has expanded to other minorities as well<sup>1</sup>.

In general though, the definition of Hate of Speech is not clear and it assumes different shades in different countries and states. Even UNESCO in its last year's report had a problem in coming up with a specific definition<sup>2</sup>. Taking into account various definitions and in order to have a common ground, we can define as hate speech “every stance purporting to jeopardize the rights of an ethnic, religious or national group, in clear violation of the principles of equal dignity of and respect for the cultural differences among human

<sup>1</sup> Y. A. Timofeeva, “Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany”, *J. Transnat'l L. & Pol'y* 12, 2002, 258.

<sup>2</sup> I. Gagliardone, D. Gal, T. Alves, & G. Martinez. *Countering Online Hate Speech*. 2015.

group”<sup>3</sup>.

Cyber hate refers to the hate speech online in particular and it is the form of hate speech that is spread via electronic communications technology, including the internet, and mobile phones (i.e SMS<sup>4</sup>).

And this is the point where the notion of cyber bullying appears. If the hate is directed towards individuals that are not related to a particular ethnic, religious or national group, then this is called cyber bullying<sup>5</sup>.

According to Waldron hate speech can be both a dividing and a unifying factor<sup>6</sup>. It unites those with similar ideology and it divides the community to those who are inside (the ones that believe in the ideology) and those who are outside (those that the hate is directed to). The advance of technology and the World Wide Web have resulted in the spread of communication and the ease of access to information. When the book *Web of Hate* came out, it was a really shocking revelation to see how extremist groups were using the web in order to achieve their goals. Twenty years later the Web of hate takes advantage of the information and communication technologies at an unprecedented level.

Hate Speech is increasing rapidly and it was one of the main internet trends in 2014. It is believed that hate speech through social media has the potential to reach an unrepresented audience, surpassing traditional media in this respect<sup>7</sup>. Only in 2015, an increase of 4800% in racial slurs in twitter

<sup>3</sup> O. Jubany, M. Roiha, F. La Ligue de l'enseignement & ROTA, *U. Backgrounds, Experiences and Responses to Online Hate Speech: A Comparative Cross-Country Analysis*. 2015.

<sup>4</sup> O. Jubany et al., *U. Backgrounds, Experiences and Responses to Online Hate Speech: A Comparative Cross-Country Analysis*.

<sup>5</sup> O. Jubany et al., *U. Backgrounds, Experiences and Responses to Online Hate Speech: A Comparative Cross-Country Analysis*.

<sup>6</sup> J. Waldron, *The harm in hate speech*. Harvard University Press 2012.

<sup>7</sup> O. Jubany et al., *U. Backgrounds, Experiences and Responses to Online Hate Speech: A Comparative Cross-Country Analysis*, 4.



per day from 2012, was observed<sup>8</sup>.

Almost a year ago, First Vice-President of the European Commission, Frans Timmermans argued that the Commission should focus on locating hate in other areas, meaning the world of the internet. Extremist groups all over the world are using the Web as a medium for spreading their ideology. Nowadays, more than ever before, as Europe deals with an influx of thousands of migrants, hate speech is more prominent.

In addition, lately there is a trend of moving the “hate” from the web to the social media. It seems that the newer the movement, the bigger the likelihood that it will make use of social media<sup>9</sup>. It is understandable that hate speech online is as offensive as it is in real life, however it includes some specific characteristics that distinguish it.

First of all, in the world of the internet there are no boundaries as there are in the real world<sup>10</sup>. In this way, hate speech can travel from and to anywhere. Secondly, internet provides new resources and opportunities to promote hate speech<sup>11</sup>. The new means of communicating hate speech can be forums, groups on Facebook, websites etc. Thirdly, some might have the impression that hate speech online is harmless, due to the fact that internet hate speech is online and does not call for immediate action<sup>12</sup>. So in this way it is different from the racist groups in real life, because they are just people expressing their opinion online and someone might argue that words cannot

<sup>8</sup> C. Miller, “Social media is driving the rise of hate crime, but it can also stop it”, 10/12/2015, <http://www.telegraph.co.uk/news/uknews/crime/11925950/Social-media-is-driving-the-rise-of-hate-crime-but-it-can-also-stop-it.html> (accessed 05/11/2016).

<sup>9</sup> O. Jubany et al., *U. Backgrounds, Experiences and Responses to Online Hate Speech: A Comparative Cross-Country Analysis*.

<sup>10</sup> Y. A. Timofeeva, “Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany”, 256.

<sup>11</sup> Y. A. Timofeeva, “Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany”, 257.

<sup>12</sup> Y. A. Timofeeva, “Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany”, 259.

physically harm anyone. Timofeeva also gives the example of holocaust denial<sup>13</sup>. These people might claim that they do not have the same goal as the anti-Semites, but they just want to express what they think is the truth. The fourth point worth mentioning here is that on the internet there is the element of permanence. Like in the world of books, once something is uploaded on the internet, it will most likely stay there for good<sup>14</sup>. A fifth aspect of hate speech online is that of itinerancy. Even if the content is deleted, it might be revived or quoted somewhere else. So it is difficult to say that something is totally deleted in the world of the internet. Another aspect is the concept of anonymity or pseudonymity. If people believe that they will remain hidden, it is easier for them to express their hate, even if they hide it in their real life. Prosecution might also be difficult in this case. Last but not least, there is the concept of access to the victim's own space. In contrast to more traditional media, social media give immediate access to the victim, making the threat more personal and hence the victim might feel more threatened<sup>15</sup>.

Another interesting trend that derives from hate speech online is the "hate those who hate" one. This does not appear only on the internet, but it finds there ground to grow. For instance, if someone makes a racist comment (he is the hater), then the rest who are not haters, will direct the hatred towards him, giving life to the "hate those who hate" phenomenon.

**Rules, laws and ethics.** Generally speaking, the right to freedom of expression extends to unpopular ideas and statements which might be shocking, offending or disturbing. A number of human rights treaties and laws, including the International Covenant on Civil and Political Rights – ICCPR, requires

<sup>13</sup> Y. A. Timofeeva, "Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany", 259.

<sup>14</sup> O. Jubany et al., *U. Backgrounds, Experiences and Responses to Online Hate Speech: A Comparative Cross-Country Analysis*, 7.

<sup>15</sup> C. Miller, "Social media is driving the rise of hate crime, but it can also stop it".

some states to ban hate speech. Furthermore, one specific form of hate speech – incitement to genocide – is recognized as a crime under international law, akin to war crimes and crimes against humanity<sup>16</sup>.

There is a difference between USA and the majority of other countries on how they see and face racism. For the US, hate speech falls under political speech hence it is protected by the first amendment while for the majority of other countries, hate speech falls under racism and hence it is banned<sup>17</sup>. The biggest problem though lies on the fact that different countries around the world have to cooperate in order to eliminate hate speech<sup>18</sup> and avoid censorship at the same time.

As far as Europe is concerned, Germany is a particularly interesting example. While it is set against any racial content, at the same time it fights for the freedom of expression<sup>19</sup>. For instance, the regional data-protection office of the State of Schleswig-Holstein in Germany has suggested that people should be able to use pseudonyms on Facebook, in order to protect Freedom of Expression<sup>20</sup>.

As far as online presence is concerned, USA and Europe try to impose to the internet the existing standards that underlie other media. Germany appears to be less tolerant than the USA when it comes to hate speech. Of

<sup>16</sup> W. Benedek & M. C. Kettmann, *Freedom of Expression and the Internet*. Council of Europe 2014, 75.

<sup>17</sup> Y. A. Timofeeva, "Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany", 254.

<sup>18</sup> Y. A. Timofeeva, "Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany", 266.

<sup>19</sup> Y. A. Timofeeva, "Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany", 260.

<sup>20</sup> W. Benedek & M. C. Kettmann, *Freedom of Expression and the Internet*, 121.

course, this has its roots in the Holocaust and the general stigma that remains from the World War 2<sup>21</sup>. For instance, in Germany it is illegal to promote Nazi ideas or to deny the Holocaust. All in all, we could say that there are two approaches, the pro-hate speech approach of the USA and the anti-hate speech approach of other countries like Germany, for example<sup>22</sup>. In the rest of the world the law regarding hate speech differs but again there are those two approaches of pro-hate speech and anti-hate speech.

The pro-hate speech approach is based on the fact that people should express their opinions freely, there is a duality between the internet and real life and, what is more, we need to hear these opinions to know their existence and avoid them.

In the US the freedom of speech is protected by the first amendment. Internet freedom of speech is protected at the same level as real life speech. For instance, internet speech that is merely critical, annoying, offensive or demeaning enjoys constitutional protection but speech that threatens or harasses other people is not protected. As in real life, statements that express hatred of an ethnic, racial or religious nature are also protected by the First Amendment. Even ISPs can agree to ban their users from sending racist or bigoted messages over their services.

On the other hand, in Germany for instance, ISPs in the past had to face the following dilemma: either ban certain sites thus supporting censorship or, if they didn't do that, be blamed for supporting extreme ideologies<sup>23</sup>.

A very recent example is Lutz Bachmann, the co-founder of the anti-immigration movement PEGIDA in Germany. Lutz Bachmann was arrested on

<sup>21</sup> Y. A. Timofeeva, "Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany", 254.

<sup>22</sup> Y. A. Timofeeva, "Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany", 255.

<sup>23</sup> Y. A. Timofeeva, "Hate Speech Online: Restricted or Protected-Comparison of Regulations in the United States and Germany", 264.

accusations of incitement over Facebook posts in which he allegedly called foreigners "cattle" and "trash". Bachmann accepted the charges but he mentioned that he would not have done these comments today<sup>24</sup>.

Hate speech does not exist in a vacuum, but it is usually a reflection of the surrounding environment. For instance, in the Pre-World War II Germany, the laws against hate speech were rather strict, but this did not prevent the Holocaust from happening. In the occasion of the migration crisis, we foresee a surge in online hate speech. The governments in Europe are trying to prevent this. For instance France in 2015 was going to ask companies like Facebook and Twitter to come up with stricter policies<sup>25</sup>.

As it has already been mentioned, it is not clear what hate speech in real life is. Things are getting more complicated when it comes to social network platforms, as each one comes up with its own understanding of hate speech. For example, for Facebook, hate speech is:

Content that attacks people based on their actual or perceived race, ethnicity, national origin, religion, sex, gender, sexual orientation, disability or disease is not allowed. We do, however, allow clear attempts at humor or satire that might otherwise be considered a possible threat or attack. This includes content that many people may find to be in bad taste (ex: jokes, stand-up comedy, popular song lyrics, etc.).

In turn, Google, Youtube and Twitter are giving their own definitions which are similar to those of Facebook.

<sup>24</sup> Associated Press, "PEGIDA leader goes on trial in Germany for incitement", <http://big-story.ap.org/article/0042df6eb9fc442d915c59a754bd5e4a/pegida-leader-going-trial-germany-incitement> (accessed 05/05/2016).

<sup>25</sup> PRISM Project, *Hate Crime and Hate Speech in Europe: Comprehensive Analysis of International Law Principles, EU-wide Study and National Assessments*. 2015, <http://www.prismproject.eu/wp-content/uploads/2015/11/Hate-Crime-and-Hate-Speech-in-Europe.-Comprehensive-Analysis-of-International-Law-Principles-EU-wide-Study-and-National-Assessments.pdf>.

The majority of the measurements taken by the governments to counter hate speech comes from reports by people<sup>26</sup>. This is problematic in the sense that it does not take into account that a webpage or a group will most likely contain links to other hate content.

The problem with hate speech online is that it is very difficult to find the source of the hate. The usual way is by filtering words or by collecting reports from other users. But this is not always effective. Depending on the country, someone can file a criminal complaint. The no-Nazi movement suggests that people who are ready to file a criminal complaint should save the evidence<sup>27</sup>.

**Contemporary crises and the Web of Hate.** The massive influx of refugees from Syria and other conflict-ridden countries to Europe have sparked online discussions that have turned hateful in some cases. Online hate, sometimes turns into threats against those thought to be responsible, for instance politicians. Turkish-German politician of Green Party, Ozcan Mutlu, received a message telling him, “It’s time to get Auschwitz, Buchenwald, etc. working again – that’s where you filthy Turks belong!”<sup>28</sup>.

We mentioned the PEGIDA movement above but there are also online campaigns starting back in 2012. As of April 2016 there were about 300 “No to Homes” groups and there are a lot of calls to action from people who try to pass themselves as concerned citizens<sup>29</sup>.

The no-Nazi movement<sup>30</sup> came up with a brochure on how to recognize

<sup>26</sup> O. Jubany et al., *U. Backgrounds, Experiences and Responses to Online Hate Speech: A Comparative Cross-Country Analysis*, 8.

<sup>27</sup> C. Dinar, T. Mair, S. Rafael, J. Rathje & J. Schramm, *Hate Speech against Refugees in Social Media: Recommendations for Action*. Berlin: Amadeu Antonio Stiftung 2016, [https://www.amadeu-antonio-stiftung.de/w/files/pdfs/eng\\_hetze-gegen-fluechtlinge.pdf](https://www.amadeu-antonio-stiftung.de/w/files/pdfs/eng_hetze-gegen-fluechtlinge.pdf).

<sup>28</sup> BBC News, “Migrant Crisis: Germans Chide Facebook over Race Hate”, 09/11/2015, <http://www.bbc.com/news/world-europe-34220796> (accessed 05/05/2016).

<sup>29</sup> C. Dinar et al., *Hate Speech against Refugees in Social Media: Recommendations for Action*.

<sup>30</sup> C. Dinar et al., *Hate Speech against Refugees in Social Media: Recommendations for Action*.

hate speech online that is specifically directed towards refugees and ways to deal with it. Hate speech can take different forms. Some are more obvious than others. For instance, dehumanization – a form of hate speech against refugees, where refugees are equated with parasites, insects etc. – is a direct form of hate speech. There are some more indirect forms such as jokes, contrasting “us” and “them” and wordings like “So am I to be labeled a Nazi just because I ... / where is my own freedom of speech if you delete my comments?”.

Those who make the above-mentioned complaints try to take advantage of the freedom of speech and actually they do so. According to PRISM project’s research in young Europeans regarding hate speech online, it seems that there is an increased normalisation of the hateful messages spread online. Many of the people that they were interviewed reflect a laissez-faire attitude, of “being indifferent”, seeing hateful comments as jokes, minimising the impact, or linking hateful content to freedom of speech and everyone’s right to express their opinions”<sup>31</sup>.

The no-Nazi movement's brochure suggests a lot of ways of dealing with hate speech against refugees online, from ignoring or trying to engage in a conversation to filing a criminal complaint<sup>32</sup>. In most cases, hating those who hate is not an effective solution. A lot of these people who hate do not have the appropriate knowledge and, based on their ignorance, they think that their opinion is right. Sometimes, trying to understand them and convince them with rational arguments and counterarguments might actually be a more effective solution against hate speech rather than recycling hate.

Due to the increasing flow of refugees in the last 2 years, Twitter, Facebook and Google agreed to promote a stricter policy different from their companies’ laws and closer to Germany’s standards.

<sup>31</sup> O. Jubany et al., *U. Backgrounds, Experiences and Responses to Online Hate Speech: A Comparative Cross-Country Analysis*.

<sup>32</sup> C. Dinar et al., *Hate Speech against Refugees in Social Media: Recommendations for Action*.

In Turkey, the Foreign Minister Mevlüt Çavuşoğlu signed a protocol under which racist and xenophobic acts on the Internet will be classified as crimes. According to him, since Turkey is a state under the rule of law, everyone should respect the freedom of expression. He underlined that freedom of expression should not insult others.

In the occasion of the migration crisis, Facebook's owner Mark Zuckerberg announced that they will tighten their regulations regarding hate speech. Moreover, Microsoft, Google and Twitter had to delete any offensive content. But, as the no-Nazi movement points out, a lot of times, hate speech is hidden in pro-refugees groups<sup>33</sup>. It is easy to delete a group that is hateful per se, but it is more difficult to try to delete every comment. Of course, in this case, the administrators of the group can do that manually, but it might take some time until this is achieved.

As long as hate speech does not have any implications in real life, the best way to act is by ignoring it and not taking the insults too personally. The problem starts when the online turns to offline. For instance, the Arab Spring happened when people stopped debating online and took their debate to the real world. Interestingly enough, it seems that even if the web tries to prevent hate speech, hate is still spread.

While a lot of acts against hate speech online are taking place, this does not prevent the hate from spreading offline. A lot of Britons voted for Brexit, saying that one of the reasons was to prevent refugees from coming to the UK while a referendum in Hungary showed that the vast majority of the population is against the European Union dictating the refugee laws. Before the UK referendum on Brexit, the Observer had commissioned a nationwide survey into British attitudes and beliefs about Europe. One of the questions was: "Which of the following would you say are the three most important issues affecting the UK?". The issue that people chose as the most problematic was

<sup>33</sup> C. Dinar et al., *Hate Speech against Refugees in Social Media: Recommendations for Action*.



Immigration at a percentage of over 50%. Similarly in Hungary, 98.36% of those who voted rejected the EU's migrant quotas.

What we should keep in mind is that the traditional media also started including more and more news regarding refugees, so in a way it is unavoidable that everyone will know about this matter and then discuss it with each other. Undoubtedly, internet has a huge penetration, but on the other hand, the elderly as an audience prefer the traditional media as a source of information. All those people that voted “no” in the referendum were not young. This means that hate speech or a form of propaganda against refugees is taking place in other media as well.

Another interesting aspect is that although hate groups exist on social media and on the web in general, there are more than double as many that support refugees. Therefore, we can say that the internet does not only give rise on numbers to the hate crime but it is also a powerful tool for preventing it.

**Conclusions.** It is evident from the above that hate speech is not very well defined and it is rather difficult to understand what hate speech is on the Web. Moreover, the web of hate has grown exponentially in the last decades, thus making it clear that unified regulation is needed.

The biggest dilemma presented not only to governments but to individuals as well, is how to restrict hate speech online while avoiding censorship. Hate speech online is only one form of online abuse and harassment. Europe is currently facing the biggest dilemma due to the Syrian crisis which has led people to flee their countries.

Social media might drive the rise on hate crime, but they are also the ones that can stop it<sup>34</sup>. But although the internet and social media in particular have a vast target group and they can reach anyone, this is not some-

<sup>34</sup> C. Miller, “Social media is driving the rise of hate crime, but it can also stop it”.

thing new and actually, this has always been the case. It is difficult for someone who is not a racist to change his viewpoint just because he read a hateful post. The probability is that someone who is wavering might do so. Every time in human history that a medium prevails, people always find their way to get more information.

Although hating those who hate is not a solution, ignoring them is not an option either, if hate speech seems to get out of hand. If those who hate are just uneducated people without knowledge on the matter, hating them will not solve anything. These people are very similar to those who waver and therefore, a productive dialogue might actually solve the problem of hate speech.

Of course, there are also those who have turned their knowledge to their advantage in order to promote their racist views. Trying to see what their intention is and ignoring them, if they seem harmless, might be the best solution.

The above apply to any form of hate speech and not particularly to the racist content. The best way of dealing with the problem of hate speech online is for governments to pursue a common legislation that will not impede freedom of speech but will give way to productive dialogue and conversation. In most cases, haters just do not have enough knowledge. Education is always the key to avoiding hate spreading by hating the haters.

Even though it may sound strange, feedback from the haters can actually be valuable. What is more, if the hater feels that his complaints remain unanswered, there is higher likelihood that he will decide to take action on his own.

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Λέανδρος Κυριακόπουλος

## Υπερβαίνοντας το ταμπού της ζωής στην psytrance φαντασμαγορία

**[Σύννοψη]** Η κουλτούρα της ψυχεδελικής trance (psychedelic trance/ psytrance) μουσικής, αποτελεί μέρος και ρίζωμα της ευρύτερης ηλεκτρονικής χορευτικής μουσικής σκηνής όπως εμφανίστηκε στη δημόσια σφαίρα τη δεκαετία του 1980 με το κίνημα του rave. Η psytrance μουσική σκηνή αποτελεί προϊόν των πολλαπλών μετατοπίσεων που επέφεραν οι αναζητήσεις των νέων της δεκαετίας του 1960 για ατομική ελευθερία και ηδονισμό· προϊόν που ζυμώθηκε εντός της αποκαλυπτικής και απελευθερωτικής ψυχαγωγίας των πάρτι και των ναρκωτικών, και του νομαδισμού στον εξωτισμό της Ανατολής και τον εσώτερο (πνευματικό) εαυτό. Από το 2000 και μετά, και την θεσμοθέτηση των πάρτι στη νυχτερινή ζωή στην Γκόα της Ινδίας – η μητρική φιγούρα της goatrance/ psytrance σκηνής – η φαντασία του απομονωμένου, κοντά-στην-φύση ψυχεδελικού καρναβαλιού «επέστρεψε» στην Ευρώπη μέσα από εγχειρήματα μαζικών φαντασμαγορικών φεστιβάλ. Ιδιαίτερα στις καλοκαιρινές περιόδους των τελευταίων ετών στήνεται ένας χάρτης φεστιβαλικών προορισμών που προδιαθέτει τους θιασώτες της σκηνής και άλλους καρναβαλιστές να ακολουθήσουν την υπόσχεση του νομαδισμού και της ψυχεδελικής γιορτής.

Αξιοποιώντας πρόσφατες εθνογραφικές έρευνες πάνω στα μεγαλύτερα μαζικά psytrance φεστιβάλ της Ευρώπης – συγκεκριμένα τα Ozora στην Ουγγαρία και Boom στην Πορτογαλία – επιθυμώ να εξετάσω τη μέριμνα που ενδεχόμενα εκδηλώνουν οι μετέχοντες/ουσες για τον «εσώτερο εαυτό» και τις σωματικές του επιτελέσεις όπως εμφανίζεται παράλληλα με τη διάθεση και επιθυμία για σπατάλη και καρναβαλική διασκέδαση, και σε συνάρτηση με τους συναισθηματικούς σχηματισμούς, τις εικόνες και τα ερμηνευτικά σχήματα που συνθέτουν την ψυχεδελική φαντασία της psytrance σκηνής. Συνομιλώντας κριτικά με τις κυρίαρχες θεωρητικές προσεγγίσεις των πάρτι ηλεκτρονικής μουσικής και την κατανόηση ουσιών, οι οποίες διαβλέπουν σε αυτά εμπειρίες «υπερβατικότητας» που επιτρέπουν τη δημιουργία νέων μορφών υποκειμενικότητας, υποστηρίζω πως η μέριμνα για τον εαυτό και το σώμα, όπως εκδηλώνεται παρεμπιπτόντως με τη φεστιβαλική σωματική σπατάλη, δεν μπορεί επουδενί να διαχωριστεί από τις μεταφορές που διαπερνούν την ψυχεδελική τεχνο-αισθητική, η οποία προσομοιώνει το πραγματικό στο psytrance συμβάν αναδομώντας έτσι την έννοια του ανθρώπινου.

**[Λέξεις κλειδιά]** τεχνο-αισθητική, φαντασμαγορία, κατανάλωση, rave/psytrance, δαπάνη

Leandros Kyriakopoulos

## Transgressing the taboo of life in psytrance performances

**[Abstract]** How can we conceive the cosmopolitan ideal of life so much embraced by 'countercultural' positions as it is aestheticized into spatialized (sub)cultural practices? Indeed, how can we think of the bodily expenditure of energy due to the drugfueled long lasting dancing without falling to idealisms of "alternate experiences" and romanticisms about alternative practices?

This presentation wishes to explore the performance of psytrance festivals – a quintessential cultural product of the Electronic Dance Music (EDM) carnivalesque celebration, drug consumption (for the most part LSD and MDMA) and euphoric traveling of the 1960s – with a special emphasis on aesthetics, affective belonging and the care of one's self. During summers, the European continent vibrates with festivals of all kinds of art and music genres. Such tradition follows a strong genealogy of many of the 1960s movements' desire for a utopia, even a temporary one, of an alternative aesthetic and affective community. Psytrance festivals – a genre in EDM – are prominent within this map of European events precisely because they embody a powerful cultural imagination of traveling and nomadism, aesthetic difference and individual transcendence. Indeed, psytrance techno-culture attracts people to participate in its nomadic routes and phantasmagoric practices, in ways that are akin to 'alternative', 'spiritual' or 'other' ways of life. This fact coincides with the aesthetic and affective over-determination of the psytrance event due to the audio-visual technologies and chemical-drug consumption of the participants.

By examining the euphoric mobility in transient remote 'dream worlds', which has gained great popularity after the turn of the 21st century, I wish to discuss the relationship between the care for the inner self that participants potentially manifest during the drug fueled psytrance carnival, and the affective formations, desiringimages and interpretative schemes that weave the fantasy of the psytrance music culture. Contrary to most academic literature that read in the EDM event a 'liminal experience' and a 'heterotopic' setup – a supposedly evidence of the possibility for an out-of-theordinary or utopian site against the everyday normativity – I will discuss the excess in consumption and bodily expenditure within the metaphors that support the psytrance techno-aesthetics, which reconstructs the impression of the real and the meaning of the human.

**Π**ώς μπορούμε να κατανοήσουμε την επιθυμία κατανάλωσης ψυχο-διεγερτικών ουσιών και πολύωρου εξαντλητικού χορού στα πάρτι ηλεκτρονικής χορευτικής μουσικής, παρεμπιπτόντως με την ηθική του ευφορικού κοσμοπολιτισμού και την τεχνο-αισθητική ονειρικών κόσμων; Πώς εξετάζουμε, δηλαδή, την «σπατάλη» των σωμάτων στο σύγχρονο πολυτοπικό τοπίο της ουτοπικής ψυχαγωγίας, όπου η παραγωγικότητα του ατόμου και η μέριμνα για τον εαυτό αποκτούν υπεραξία κατά τη συγκρότηση του καθημερινού, χωρίς, όμως, να διολισθαίνουμε σε ιδεαλισμούς περί διαφορετικών εμπειριών και σε ρομαντισμούς περί εναλλακτικών, κριτικών ή ανθιστάμενων στην καθημερινότητα σχέσεων και πρακτικών;

Στο παρόν κείμενο επιθυμώ να διαπραγματευτώ κριτικά μια ορισμένη ερμηνευτική προσέγγιση των πάρτι ηλεκτρονικής χορευτικής μουσικής· ερμηνευτική η οποία συνοψίζει, θεωρώ, τις κυρίαρχες αναγνώσεις της κουλτούρας του χημικού rave εορτασμού. Αναφέρομαι σε μια προσέγγιση που δέχεται απροβλημάτιστα μια δυϊστική διαίρεση του κοινωνικού, η οποία ανάγει το πάρτι σε έναν προνομιακό χώρο μέσα από τον οποίο το υποκείμενο επιφέρει αλλαγή στην καθημερινότητά του, στην προσωπική του ζωή ή στον τρόπο που κατανοεί τον κόσμο· και, ως εκ τούτου, εμφανίζεται να αποτελεί φορέα αντίστασης ή διεκδίκησης νέων μορφών ταυτότητας στον δημόσιο χώρο. Ο χημικός εορτασμός, πιο συγκεκριμένα, ανάγεται στο βίωμα μιας οιονεί «ωκεανικής εμπειρίας»<sup>1</sup> όταν οι εντόπιες αναφορές οργανώνονται γύρω από την κατανάλωση διεγερτικών ουσιών όπως το έκσταση (ecstasy) και το MDMA, ή ταυτίζονται με την μεταφυσική των «μεταβλημένων καταστάσεων της αντίληψης» (altered states of consciousness)<sup>2</sup> όταν

<sup>1</sup> B. Malbon, *Clubbing: Dancing, Ecstasy and Vitality*. London: Routledge 1999, 105.

<sup>2</sup> S. Thornton, *Club Cultures: Music, Media and Subcultural Capital*. London: Polity Press 1996, 60; D. Tramacchi, "Field Tripping: Psychedelic *Communitas* and Ritual in the Australian Bush", *Journal of Contemporary Religion* 15, 2000, 201-213, 201; A. D'Andrea, "Global Nomads: Techno and New Age as Transnational Countercultures in Ibiza and Goa", στο: G. St John (επιμ.) *Rave, Culture and Religion*. London: Routledge 2004, 236-255, 245.

πρόκειται για μαρτυρίες από την κατανάλωση ψυχο-ενεργητικών ουσιών όπως το LSD: πάντως, σε κάθε περίπτωση μιας εμπειρίας που οδηγεί σε ένα είδος «πνευματικής ίασης» (spiritual healing) από την αποξενωμένη εμπειρία της αστικής, κανονιστικής ή εμπορευματοποιημένης καθημερινότητας<sup>3</sup> και η οποία επιτρέπει μια πιο πλήρη ένωση με τον παρευρισκόμενο κόσμο εφόσον συντονίζονται όλοι και όλες στο ίδιο «vibe»<sup>4</sup>, φτιάχνοντας έτσι αυθόρμητους, εφήμερους και απροσδόκητους στη σύνθεση κοινοτισμούς (*communitas*)<sup>5</sup>.

Τέτοιες προσεγγίσεις είναι γνώριμες στις ευρύτερες πολιτισμικές σπουδές (cultural studies), καθώς οι αναλύσεις που πραγματοποιούνται ταυτίζονται, φετιχιστικά πολλές φορές, με τις εντόπιες φωνές: φωνές που ενσωματώνουν στην αισθητική τους εικόνες υπερβατισμού και οικειοποι-

<sup>3</sup> S. R. Hutson, "Technoshamanism: Spiritual Healing in the Rave Subculture", *Popular Music and Society* 23, 1999, 53-77; S. R. Hutson, "The Rave: Spiritual Healing in Modern Western Subcultures", *Anthropological quarterly* 73, 2000, 35-49; S. Luckman, "Going Bush and Finding One's 'tribe': Raving, Escape and the Bush Doof", *Continuum: Journal of Media & Cultural Studies* 17, 2003, 315-330; G. St John, "Doof! Australian Post-rave Culture», στο: G. St John (επιμ.), *FreeNRG: Notes from the end of the dance floor*. Sydney: Common Ground 2001, 9-36; G. St John, "The Difference Engine: Liberation and the Rave Imaginary», στο: G. St John (επιμ.) *Rave, Culture and Religion*, 19-45; T. Olaveson, "'Connectedness' and the Rave Experience: Rave as New Religious Movement?", στο: G. St John (επιμ.), *Rave, Culture and Religion*, 83-104.

<sup>4</sup> G. St John, "Neotrance and the Psychedelic Festival", *Dancecult: Journal of Electronic Dance Music Culture* 1, 2009, 35-64; I. J. Schmidt, "(En)Countering the Beat: Paradox in Israeli Psytrance", στο: G. St John (επιμ.), *The Local Scenes and Global Culture of Psytrance*. Routledge: New York 2010, 131-148.

<sup>5</sup> S. R. Hutson, "The Rave: Spiritual Healing in Modern Western Subcultures"; T. Ueno, "Unlearning to Raver: Techno-Party as the Contact Zone in Trans-local Formations», στο: D. Muggleton & R. Weinzierl (επιμ.), *The Post-Subcultural Reader*. Oxford: Berg 2003, 101-117; G. St John, "Doof! Australian Post-rave Culture»; G. St John, "The Difference Engine: Liberation and the Rave Imaginary"; G. St John, "Trance Tribes and Dance Vibes: Victor Turner and Electronic Dance Music Culture", στο: G. St John (επιμ.) *Victor Turner and Contemporary Cultural Performance*. Oxford: Berghahn 2008, 149-173; G. St. John, "Liminal Culture and Global Movement: The Transitional World of Psytrance", στο: G. St John (επιμ.), *The Local Scenes and Global Culture of Psytran*, 220-246.



ούνται ρητορικές χειραφέτησης και διαφοράς. Δεν πρέπει, φυσικά, να παραγνωρίσουμε τον ιστορικό χαρακτήρα τέτοιων, μη εμπρόθετων πολλές φορές, ταυτίσεων. Η απόδοση κειμενικής «εξουσίας» στις εντόπιες φωνές μέσα από την ρεαλιστική εθνογραφία απέκτησε νομιμοποίηση στη δεκαετία του 1990 μέσω των προσπαθειών απεγκλωβισμού της θεωρητικής ανάλυσης της κουλτούρας του χημικού πάρτι από τις σημειωτικές αναλύσεις που δέσποζαν τη δεκαετία του 1980<sup>6</sup>. Ήταν, πράγματι, ένας τρόπος για να δοθεί ένα διαφορετικό νόημα πέρα από αυτό που ενέκλειε το πάρτι στην σκοτεινή επαναληψιμότητα της τεχνο-αισθητικής του<sup>7</sup>. Ιδιαίτερα στη συζήτηση για τα πάρτι του μουσικού είδους της ψυχεδελικής trance (psychedelic trance/psytrance) που ενδιαφέρομαι να αναπτύξω εδώ, το ζήτημα της επιθυμίας κατανάλωσης και χορού στην τεχνο-αισθητική του δρώμενου αποκτά ακόμα μεγαλύτερη σημασία, καθώς η συγκεκριμένη μουσική παράδοση στήθηκε εντός της γενεαλογίας νομαδισμού και εξερεύνησης, περιπέτειας και αναζήτησης του εξωτικού και διαφορετικού, όπως η τελευταία αναπτύχθηκε ριζωματικά τις πρώτες δεκαετίες από το τέλος του 2<sup>ου</sup> Παγκοσμίου Πολέμου. Η psytrance μουσική σκηνή, δηλαδή, συγκροτήθηκε εντός ουτοπικών εικόνων που αντανακλούσαν τα όρια των νεοτερικών προτύπων περί κατανόησης του εαυτού και του κόσμου, και στη βάση μιας ιδιάζουσας κοσμοπολιτικής που οργανώνεται στην ψυχεδελική αισθητική.

Πρόθεσή μου, λοιπόν, είναι να εμπλακώ κριτικά με την αισθητική της ζωής όπως εκδραματίζεται στα psytrance πάρτι – σε αυτό το μουσικό είδος που ανήκει στο ριζωματικό πλέγμα της ηλεκτρονικής χορευτικής μουσικής·

<sup>6</sup> D. Muggleton & R. Weinzierl, “What is ‘Post-subcultural Studies’ anyway?”, στο: D. Muggleton & R. Weinzierl (επιμ.), *The Post-Subcultural Reader*, 3-23; G. St John, “Electronic Dance Music Culture and Religion: An Overview”, *Culture and religion* 7, 2006, 1- 25.

<sup>7</sup> S. Cosgrove, “Forbidden Fruits”, *New Statesman and Society* 1, 1988, 44; H. Reitveld, “Living the Dream”, στο: S. Redhead (επιμ.), *Rave off: Politics and Deviance in Contemporary Youth Culture*. Aldershot: Avebury 1993, 41-78; A. Melechi, “The Ecstasy of Disappearance”, στο: S. Redhead (επιμ.) *Rave off: Politics and Deviance in Contemporary Youth Culture*, 29-40.

δηλαδή να συζητήσω την αισθητική της ζωής όπως επιτελείται σε μια κουλτούρα εορταστικής κατανάλωσης ουσιών (συγκεκριμένα LSD και MDMA) και εντός επιθυμητικών εικόνων γνώσης, υπέρβασης, περιπέτειας και εξωτικών προορισμών. Έτσι, σε αντίθεση με τις όποιες βιταλιστικές αναγνώσεις του καρναβαλικού πάρτι προκρίνουν τη διαφορά του από την καθημερινότητα, επιχειρώ να εντοπίσω τα συγκείμενα εκείνα που καθιστούν την ψυχεδελική φαντασμαγορία προϊόν του νεότερου τεχνο-πολιτισμού και το psytrance πάρτι, διακύβευμα τεχνο-αισθητικής· η οποία, μάλιστα, εντατικοποιεί τον βιταλισμό με τον οποίο επενδύεται η ζωή στη νεότερη εποχή. Η «σπατάλη» των σωμάτων, έτσι, η οποία, πράγματι, δε μπορεί να ιδωθεί αποσπασμένη από τις επιθυμητικές εικόνες που διαπερνούν και οργανώνουν τον χημικό psytrance εορτασμό, (οφείλει να) γίνεται αντικείμενο διαπραγμάτευσης στην επιτελεστική της διάσταση· δηλαδή συγχρόνως με έναν μόνο σκεπτικισμό για τα δυνητικά της αποτελέσματα· σκεπτικισμό που τροφοδοτείται από, αλλά και επανατροφοδοτεί, τη μέριμνα του εαυτού στην καθημερινή ζωή.

**Περί της psytrance φαντασμαγορίας.** Τα psytrance πάρτι συμπυκνώνουν παραδειγματικά την προβληματική που επιχειρώ να διατυπώσω: τις σχέσεις μεταξύ αισθητικής /αισθητικοποίησης της ζωής και την επιθυμία για κατανάλωση ψυχοτρόπων/ διεγερτικών ουσιών και εξαντλητικό χορό. Ιδιαίτερα δε τα διεθνή, μαζικά και φαντασμαγορικά φεστιβάλ, τα οποία άρχισαν στα τέλη της δεκαετίας του 1990 να αποκτούν συμβολικό κεφάλαιο και συναισθηματική αξία για τους και τις θιασώτες της σκηνης, ανταποκρίθηκαν στην επιθυμία για έναν αυθεντικό psytrance εορτασμό επειδή ενσωματώνουν τις αξίες κοσμοπολιτισμού περί ανεκτικότητας, ταξιδιού και γνώσης. Από το φεστιβάλ Solipse στην Ουγγαρία το 1999, έχει εδραιωθεί ένας φεστιβαλικός χάρτης στην Ευρώπη όπως και σε πολλά άλλα μέρη σε όλο τον κόσμο – στην Νότιο Αφρική, την Βραζιλία, την Αυστραλία, Ιαπωνία και αλλού – ο οποίος ανανέωσε την *αντικομοφορμιστική* (countercultural) παράδοση των φεστιβάλ των δεκαετιών του 1970 και 1980 (Woodstock, Stonehenge, Glastonbury και

άλλων) και, περισσότερο, επανατοποθέτησε την ψυχεδελική αισθητική στον χώρο της (αποκαλυπτικής) ψυχαγωγίας μέσω του τεχνολογικού της επαναπροσδιορισμού<sup>8</sup>. Η συμμετοχή σε ένα psytrance φεστιβάλ σημαίνει την ανάληψη, από την μεριά των φεστιβαλικών, ενός εγχειρήματος νομαδισμού και εξερεύνησης· ενός εγχειρήματος ρίσκου, περιπέτειας, φυγής από την καθημερινότητα και αποκαλυπτικότητας, όπως τουλάχιστον το εγχείρημα αυτό αποκτά σημασία στα συγκείμενα της ψυχεδελικής μυθολογίας. Τα φεστιβάλ Boom στην Πορτογαλία, VooV Experience, Full Moon Festival, Indian Spirit και Antaris στην Γερμανία, Ozora στην Ουγγαρία, Samothraki Dance Festival στην Ελλάδα, Transylvania Calling στη Ρουμανία και πολλά άλλα, έχουν αποτελέσει κεντρικούς ευρωπαϊκούς προορισμούς για τους και τις απανταχού θιασώτες της σκηνής που επιθύμησαν να ταξιδέψουν για να ζήσουν την εφήμερη και απομονωμένη psytrance γιορτή.

Δεν είναι καθόλου συμπτωματικό το γεγονός ότι στα πλαίσια της psytrance μουσικής σκηνής είναι που καλλιεργούνται επιθυμητικές εικόνες καρναβαλισμού και υπερβατικής διασκέδασης, ονειρικών κόσμων και εξωτικών ουτοπιών· ούτε και το γεγονός ότι από τα τέλη της δεκαετίας του 1990 ήταν που επιδιώχθηκε η εγκαθίδρυση του psytrance εορτασμού μέσα από το ολιγοήμερο απομονωμένο φαντασμαγορικό δρώμενο. Από τότε εφαρμόστηκαν οι πολιτικές απαγόρευσης των ναρκωτικών και ρύθμισης των πάρτι προς όφελος της επιχειρηματικής ανάπτυξης του τουρισμού της Γκόα στην Ινδία – η μητρική φιγούρα και γενέτειρα της psytrance σκηνής<sup>9</sup>. Ακόμα περισσότερο, τότε ήταν που έγιναν αισθητές οι επιπτώσεις από τη διε-

<sup>8</sup> Για μια ενδελεχή ανάπτυξη των σχέσεων της ψυχεδελικής psytrance αισθητικής με την κουλτούρα των φεστιβάλ όπως αναπτύχθηκαν από τη δεκαετία του 1960 και έπειτα, βλ. C. Partridge, "The Spiritual and the Revolutionary: Alternative Spirituality, British Free Festivals and the Emergence of Rave Culture», *Culture and religion* 7, 2006, 41- 60.

<sup>9</sup> A. Saldanha, *Psychedelic White: Goa Trance and the Viscosity of Race*. Minnesota: University of Minnesota Press 2007, 35-36.

θνή αναγνωριστικότητα του μουσικού αυτού είδους και την αίσθηση απώλειας της αυθεντικότητας των «πρώτων» εκείνων πάρτι στην Γκόα<sup>10</sup>. Από το 1992, και την αναγνώριση του Goa trance ήχου όπως αρχικά ονομαζόταν στο δίκτυο της ηλεκτρονικής χορευτικής μουσικής, η αποδοχή του ήταν τέτοια που μετέτρεψε την Γκόα από «μυστικό» παράδεισο για τους traveler και χίπιδες όπως ήταν τις δεκαετίες του 1970 και 1980, σε έναν από τους κορυφαίους τουριστικούς προορισμούς για τους εραστές των χημικών πάρτι και της ψυχεδελικής περιπέτειας. Η ανάπτυξη του δικτύου της psytrance φαντασμαγορίας στην Ευρώπη και τον κόσμο, δηλαδή, έχει άμεση σχέση με την αίσθηση απώλεια της «ιδρυτικής» psytrance αυθεντικότητας και τη ριζοσπαστική διάδοση της psytrance μουσικής και αισθητικής, με τις εικόνες εξωτικού καρναβαλισμού που κομίζει, στα αστικά κέντρα του κόσμου.

Στην Γκόα της Ινδίας είχε πράγματι εγκαθιδρυθεί μια παράδοση συνάθροισης των δυτικών εκπαιρισμένων από τις περιηγήσεις τους στην ανατολή, και οργάνωσης πολυήμερων πάρτι τους χειμερινούς κυρίως μήνες από τη δεκαετία του 1960. Είναι γνωστή η «έξοδος» ενός μεγάλου κύματος νέων από τις ανεπτυγμένες χώρες της Δύσης λόγω του κομφορμισμού που βίωναν τη δεκαετία του 1950. Ο κριτικός του πολιτισμού Θίοντορ Ρόσακ (Theodore Roszak) στο φημισμένο του έργο *Η Γέννηση της Αντικουλτούρας* (2008) χαρτογραφεί τις νομαδικές μετακινήσεις των νέων εκείνων που αρνιόντουσαν ή αδυνατούσαν να ανανεώσουν τα διαθέσιμα, κατά κύριο λόγο προπολεμικά, σενάρια ζωής, με γνώμονα τόσο την χρεοκοπία των μεγάλων ιδεολογικών αφηγήσεων όσο και με τη συνολική κριτική προς την ιστορία της Δύσης και τα πρότυπα προόδου, η οποία επήλθε με το πέρασ του πολέμου. Νέοι και νέες των Ηνωμένων Πολιτειών, της Μεγάλης Βρετανίας, της Γερμανίας και άλλων

<sup>10</sup> L. Elliot, "Goa is a State of Mind: On the Ephemerality of Psychedelic Social Emplacements", στο: G. St John (επιμ.), *The Local Scenes and Global Culture of Psytrance*. London: Routledge 2010, 21-39; A. D'Andrea, "The Decline of Electronic Dance Scenes: The Case of Psytrance in Goa", στο: G. St. John (επιμ.), *The Local Scenes and Global Culture of Psytrance*, 40-54; A. Saldanha, "The Ghost of Goa: A Retrospective", στο: G. St John (επιμ.), *The Local Scenes and Global Culture of Psytrance*, 55-65.

δυτικών χωρών, περιφρόνησαν τον τρόπο ζωής τους, και με γνώμονα εικόνες πνευματικών κοντά-στη-φύση κόσμων και εντός συναισθηματικών σχηματισμών ευμάρειας και προσδοκίας ενός καλύτερου μέλλοντος εκπατρίσθηκαν οικειοθελώς ή μερικώς, σε κάθε περίπτωση ανέλαβαν το ουτοπικό, όχι λιγότερο αποικιακό, εγχείρημα ταξιδιού και εξερεύνησης των μη-δυτικών κοινωνιών, και αναζήτησης μιας πιο πλήρους, επανα-μαγεμένης καθημερινής ζωής. Η Γκόα, η οποία απέκτησε ανεξάρτητες τοπικές αρχές το 1961 μετά από 400 σχεδόν χρόνια Πορτογαλικής κατοχής, ήταν εξοικειωμένη στον ευρωπαϊκό πολιτισμό και την χριστιανική ηθική της ιδιωτικότητας περισσότερο από κάθε άλλη περιοχή στην Ινδία. Λόγω, λοιπόν, της ιδιαίτερης αποικιοκρατικής της ιστορίας, έγινε ένας ιδανικός σταθμός ξεκούρασης για τους δυτικούς εκπατρισμένους. Εκεί οι travelers μπορούσαν να παίρνουν ναρκωτικά και να κάνουν γυμνισμό, να κοιμούνται στις παραλίες και να κάνουν πολυήμερα πάρτι με την ανοχή των ντόπιων<sup>11</sup>.

Το μουσικό είδος που ονομάστηκε στα μέσα του 1990 psytrance, ζυμώθηκε εντός αυτού του δικτύου κυκλοφορίας ψυχο-διεγερτικών ουσιών, μουσικών τάσεων, αποξενωτικών/ αποξενωμένων ήχων<sup>12</sup>, ηλεκτρονικών συσκευών και εξωτικών εικόνων περί «μη-δυτικών» πνευματικότητων, και το οποίο σε όλη τη διάρκεια των δεκαετιών του 1970 και 1980 περιελάμβανε, εκτός από την Γκόα, το Λονδίνο, την Ίμπιζα και το Βερολίνο, την Κοπεγχάγη, το Ντιτρόιτ, την Εσαούιρα και το Κατμαντού ανάμεσα σε άλλα. Με την Γκόα να γίνεται, από το 1992 και έπειτα, μαζικός «ναρκο-τουριστικός» προορισμός, και τα πάρτι διακύβευμα εποπτείας και ρύθμισης, η αυθεντικότητα των «πρώτων» goatrance πάρτι, δηλαδή η μνήμη των πάρτι στις παραλίες της Γκόα με ένα μουσικό είδος που διασταύρωνε την ένταση της techno/rave με τη σωματική εμπειρία του εξωτισμού και του αποκαλυπτικού βιώματος της

<sup>11</sup> A. Saldanha, *Psychedelic White: Goa Trance and the Viscosity of Race*, 33-35.

<sup>12</sup> Για μια αξιοσημείωτη συζήτηση της γενεαλογίας των ήχων στην ηλεκτρονική χορευτική μουσική και δη της psytrance μουσικής, βλ. T. D. Taylor, *Strange Sounds: Music, Technology and Culture*. New York: Routledge 2001.

κατανάλωσης LSD – πάρτι που κρατούσαν μία εβδομάδα και που πριν τελειώσουν άρχιζαν άλλα σε κάποια διπλανή παραλία – αυτή λοιπόν η αίσθηση αυθεντικότητας αναζητήθηκε μέσα από το ολιγόημερο φαντασμαγορικό φεστιβάλ. Με την ακύρωση της εφήμερης ουτοπίας του ψυχεδελικού πάρτι στις χρυσές παραλίες της Γκόα, εκίνησε μια διαδικασία επαν-εφεύρεσής του σε δάση, πεδιάδες, ερήμους, νησιά και άλλους απομονωμένους αλλά εξωτικούς χώρους. Παλαιίμαχοι travelers και βετεράνοι των πάρτι επέστρεψαν στις χώρες τους και ιδίως στην Ευρώπη, στήνοντας έναν χάρτη φεστιβαλικών προορισμών στη φαντασία του αποκαλυπτικού εορτασμού και της ψυχεδελικής αισθητικής – μια φαντασία που αδυνατούσε πια να εν-τοπιστεί στην Γκόα.

Έτσι λοιπόν, από το 2000 κυρίως και έπειτα, και ειδικότερα για την περίοδο του 2010 στην οποία αναφέρονται τα εθνογραφικά μου στοιχεία, το να αναλαμβάνει κανείς/καμία το εγχείρημα του ευφορικού psytrance νομαδισμού στη βάση του χάρτη των φεστιβάλ, σημαίνει να διεκδικεί εφήμερα και αποσπασματικά έναν τρόπο ζωής που διακυβερνάται από τα κοσμοπολιτικά ιδεώδη του ταξιδιού, της επαφής με το ξένο και της ανεκτικότητας στη διαφορά· ακόμα περισσότερο σημαίνει να εμπλέκεται ενεργά με την επιθυμία αποκαλυπτικής γιορτής και εκστατικής βιωματικής εμπειρίας που υπόσχεται η psytrance τεχνο-αισθητική. Η τελευταία, μάλιστα, έχει άμεση σχέση με τα ιδεώδη του κοσμοπολιτισμού όπως αυτά αποκτούν σημασία στην ψυχεδελική φαντασία. Η psytrance τεχνο-αισθητική, τουτέστιν ο ιδιαίτερος αιχημηρός ήχος με τα σπειροειδή αρπίσματα και τις κλιμακούμενες επαναλήψεις, τα σκοτεινά ή φωτεινά ηχοτοπία που συνοδεύουν τους πομπώδεις και ενίοτε σκληρούς επαναλαμβανόμενους ρυθμούς, αλλά και οι καλειδοσκοπικές εγκαταστάσεις και τα φωσφορίζοντα πανό με τα ελικοειδή μοτίβα και έντονα χρώματα, τα οποία και διαπερνούν μια μεγάλη αλλά ετερόκλητη γκάμα μυθολογιών όπως είναι του διαστήματος και του φυλετισμού, των ξωτικών και των τεχνο-επιστημών, συγκροτείται μέσα από την πολιτισμική μνήμη αναζήτησης του εξωτικού Άλλου· οργανώνεται, δηλαδή, στα όρια του ορίζοντα του νεότερου σχεδίου όσον αφορά τη γεωγραφία (το διάστημα και το ταξίδι),

τη γνώση (τον σαμανισμό και την αλχημεία), την καταγωγή (ο πριμιτιβισμός και ο φανταστικός κόσμος των νεραϊδών) και τον άνθρωπο (την γενετική και τον κυβερνοχώρο), στο βαθμό που αντανακλά εκείνες τις απόπειρες απόδρασης από τη σφαίρα επιρροής του σχεδίου αυτού.

Καθώς η psytrance τεχνο-αισθητική ανταποκρίνεται στην αναδιοργάνωση του αντιληπτικού μνημονικού που συμβαίνει με την κατανάλωση ψυχοτρόπων ουσιών μας δείχνει ίχνη από την μνημονική δεξαμενή που τροφοδοτεί τον αισθητικό ορίζοντα της ψυχεδελικής φαντασίας: έναν κόσμο πολύχρωμο, όπου τα περιγράμματα των αντικειμένων κυματίζουν· έναν πέραν-του-ελέγχου-πραγματικού όπου το υποκείμενο μαθαίνει να αφήνεται στη ροή των πραγμάτων, όπου του οξύνονται οι αισθήσεις και έτσι μπορεί να κατανοήσει καλύτερα τον κόσμο, να υπερβεί τις κοινωνικές νόρμες και να επικοινωνήσει μέσω των τεχνών. Αν η psytrance τεχνο-αισθητική έχει την ικανότητα μέσω των οπτικοακουστικών και άλλων τεχνολογιών εγκατάστασης, να εισάγει το υποκείμενο στην φαντασμαγορία του psytrance ονειρόκοσμου, είναι επειδή χειρίζεται τις αισθητήριες προσλήψεις στη βάση μιας αντιληπτικής μετατόπισης χημικά προκληθείσης – η μνήμη της οποίας γίνεται διανοητή εντός των νεοτερικών φαντασμάτων.

**Περί της psytrance αισθητικής της ζωής.** Θα επικαλεστώ το έργο ενός εικαστικού καλλιτέχνη για να εξετάσω τον βιταλισμό με τον οποίο επενδύεται η ζωή στην ψυχεδελική μυθολογία· ώστε μετά να συνδέσω την φαντασία υπερβατικότητας με την επιθυμία σπατάλης όπως επιτελείται στα psytrance δρώμενα. Σε κάθε περίπτωση, η αισθητική του κόσμου – όπως γίνεται αντικείμενο αναπαράστασης από τις Καλές Τέχνες – δεν μπορεί να αποσπαστεί ούτε από τις εικόνες-πρότυπα περι ουτοπικών κοινωνιών ούτε



εικόνα [αριστερά]:  
Το main stage του  
φεστιβάλ Ozora 2013.  
Φωτογραφία: József  
Bedenek.

από τη μέριμνα για την ορθολογική εκμάθηση του υποκειμένου. Ο Τέρυ Ήγκλετον (Terry Eagleton) στην εργασία του για την *Ιδεολογία του Αισθητικού* (2006) και την συγκεκριμενοθέτηση της αισθητικής – *την τέχνη και εμπειρία του ωραίου* – είναι παραπάνω από σαφής για αυτή τη σχέση όπως αναπτύχθηκε στη Δύση από τον Διαφωτισμό και έπειτα<sup>13</sup>. Η διαλεκτική ανάπτυξη των Καλών Τεχνών, υποστηρίζει, οργανώνεται στη βάση του νεότερου προγράμματος χαρτογράφησης των βιωματικών τρόπων εμπειρίας του κόσμου και (ορθο)λογικής τους αναπαράστασης. Η Σούζαν Μπακ-Μορς (Susan Buck-Morss), στο κείμενό της *Αισθητική-αναισθητική* (1996), παρόμοια θα υποστηρίξει πως η σημασία της αισθητικής στις Τέχνες διαχωρίζεται από την *αισθητική* ως υλική ενσάρκωση των παραστάσεων του κόσμου, και συγχρόνως η «αισθητική» (ως σημειωτική) γίνεται αντικείμενο επαναδιαπραγμάτευσης από τις νεότερες-νεοτερικές τεχνικές και τεχνολογίες καθώς επεμβαίνουν στην πραγματικότητα στη βάση ενός σχεδίου: «Εκείνο που φαίνεται να γοητεύει τον σύγχρονο “άνθρωπο” σε αυτόν τον μύθο [της

<sup>13</sup> T. Eagleton, *Η Ιδεολογία του αισθητικού*, μτφ. Σ Ρηγοπούλου. Αθήνα: Πολύτροπον 2006.



αυτογένεσης μέσω μιας ιδέας] είναι η ναρκισσιστική αυταπάτη του ολοκληρωτικού ελέγχου»<sup>14</sup> θα πει αιχμηρά, ξεκινώντας την περίφημη συζήτησή της για την ιστορική εμφάνιση της φαντασμαγορίας και τη σχέση της με την αντίληψη πραγματικότητας και τον τεχνικό χειρισμό των αισθήσεων.

Το έργο του αμερικανού εικαστικού Άλεξ Γκρέι (Alex Grey) δείχνει παραδειγματικά, θεωρώ, τη σχέση του νεοτερικού σχεδίου επιμόρφωσης/αναμόρφωσης του υποκειμένου με την ψυχεδελική αισθητική, η οποία αποτελεί και το πρότυπο για την οργάνωση των περιβαλλοντολογικών ερεθισμάτων στο psytrance δρώμενο. Ο Γκρέι δεν είναι απαραίτητα εμπλεκόμενος με την οικονομία των πάρτι και την αισθητική λογική της psytrance μουσικής σκηνής. Είναι όμως ένας από τους πλέον ένθερμους υποστηρικτές του διαφωτιστικού προτάγματος της ψυχεδελικής αλήθειας και, για αυτό, αποτελεί προσωπικότητα που χαίρει μεγάλης εκτίμησης στους και τις θιασώτες της psytrance μουσικής. Το παρακάτω απόσπασμα από μια πρόσφατη συνέντευξή του είναι ενδεικτικό του εγχειρήματός του να επανεκκινήσει το σχέδιο του διαφωτισμού μέσα από τη ψυχεδελική μεταφυσική:

Υπάρχει μια αλημική διαδικασία επούλωσης σε εξέλιξη, και αυτό δείχνει πρόοδο σε σχέση με κάποιες από τις πρότερες θρυμματισμένες ευαισθησίες, όπως του Πικάσο (Picasso) ή του Πόλοκ (Pollock). Στη νέα μου δουλειά, σκοπεύω να προχωρήσω τη μετααφήγηση της ζωγραφικής, και να επιδείξω μια υπερβατική, ήδη διαφωτισμένη κατάσταση ριζικής διασυνδεσιμότητας, πέρα από την κανονική σύλληψη του χρόνου και του χώρου, η οποία είναι η πηγή της επούλωσης και όπου πολλοί επισκεπτόμαστε ενώ βρισκόμαστε σε τριπ. Θα ήθελα το έργο μου να είναι σαν ένας επίδεσμος στο συλλογικό μας ψυχισμό<sup>15</sup>.

<sup>14</sup> S. Buck-Morss, "Αισθητική-Αναισθητική: Μια επανεξέταση του Walter Benjamin για το έργο τέχνης", μτφ. Φ. Τερζάκης & Μ. Σπυριδάκης. *Πλανόδιον* 23, 1996, 349-384, 353.

<sup>15</sup> Ολόκληρη η συνέντευξη βρίσκεται στη διεύθυνση <http://alexgrey.com/press-media/interviews/trip-magazine-summer-2002/>.

Τα όρια της τέχνης υπερβαίνουν, πράγματι, τον σκοπό της αναπαράστασης με τον «αυστηρό» προσανατολισμό της απεικόνισης του πραγματικού, όταν το «σοκ» από τις αισθητήριες μεταβολές γίνεται προσωπικό εφιαλτήριο για την εκπαίδευση του κόσμου σε μια νέα κοσμοπολιτική ηθική. Ακόμα και η Μπακ-Μορς όταν έθετε σε διερώτηση τον ρόλο της τέχνης ως «αισθητικής εμπειρίας» που διαχωρίζεται από την πραγματικότητα, και τη σχέση της με την οργάνωση της φαντασμαγορίας (ως την επιδέξια τεχνική διαχείριση των αισθήσεων) δεν φανταζόταν πως οι αντιληπτικοί μετασηματισμοί από την μέθη των ψυχοτρόπων ναρκωτικών θα συγκροτούσαν ένα αισθητικό πρότυπο για τον σχεδιασμό ενός ονειρόκοσμου που θα ανταποκρινόταν σε μια ουτοπία<sup>16</sup>. Το μέλημα του Γκρέι να δείξει «το οικουμενικό ταξίδι του Ανθρώπου μέσα από την αφήγηση της θεραπείας και της φώτισης»<sup>17</sup> συμπυκνώνει αυτόν ακριβώς τον ρομαντισμό ο οποίος και εντοπίζεται στην αποκαλυπτική ψυχεδελική αισθητική<sup>18</sup>. Το ανθρωποκεντρικό του ενδιαφέρον, μάλιστα, συνάδει με την ψυχεδελική φαντασία της αφύπνισης, η οποία και εκκινεί με τις εντυπώσεις από την κατανάλωση ψυχοτρόπων ουσιών.

Το σύνολο σχεδόν των έργων του Γκρέι είναι σωματοκεντρικό. Σε τέτοιο βαθμό, μάλιστα, που η στιλιστική του τεχνοτροπία φαίνεται να αναπτύσσεται έτσι ώστε η ανθρωπ(ιν)ότητα να ανταποκρίνεται σε μια οικουμενική λογική. Η γκαλερί που διατηρεί στη Νέα Υόρκη και έχει λάβει το όνομα *Chambers of Sacred Mirrors* (Κάμαρες των Ιερών Καθρεφτών) φιλοξενεί τις δυο βασικές σειρές έργων του «Ιεροί Καθρέφτες» και «Πρόοδος της Ψυχής». Στην πρώτη σειρά, 21 πίνακες αναπαριστούν τις φυσικές, ιατρικές, ψυχικές, πνευματικές και, τρόπον τινά, ενεργειακές ποιότητες του ανθρώπου σε φυσικού

<sup>16</sup> S. Buck-Morss, «Αισθητική-Αναισθητική: Μια επανεξέταση του Walter Benjamin για το έργο τέχνης», μτφ. Φ. Τερζάκης & Μ. Σπυριδάκης. *Πλανόδιον* 23, 1996, 349-384, 363.

<sup>17</sup> <http://alexgrey.com/press-media/interviews/trip-magazine-summer-2002/>.

<sup>18</sup> Ο St John κάνει μια πολύ εύστοχη ανάλυση της psytrance αισθητικής στη βάση των αποκαλυπτικών (millennial) και απελευθερωτικών ρητορικών και αφηγήσεων. Βλ. St John G., «The Difference Engine: Liberation and the Rave Imaginary».

μεγέθους σώματα παρουσιασμένα σε ανατομική στάση στο πρότυπο των ιατρικών απεικονίσεων· σαν ένα είδος αντανάκλασης των ιδιοτήτων του ανθρώπου που αντικρίζει ο/η θεατής όταν στέκεται εμπρός τους. Στην δεύτερη σειρά, οι πίνακες είναι πιο αφηγηματικοί, όμως εξίσου σωματοκεντρικοί. Σε αυτούς φαίνεται η τυπική τεχνοτροπία του Γκρέι κατά την οποία απουσιάζουν τα εξωτερικά χαρακτηριστικά ενώ τα περιγράμματα της κάθε φυσικής ή πνευματικής ποιότητας διασταυρώνονται διαχωρίζοντας αλλά και συνενώνοντας τα ποικίλα συστήματα που αρθρώνουν την ανθρώπινη οντότητα. Οι αφηγήσεις είναι απλές και επικεντρώνονται σε γνωστές, στερεότυπες συμβολικές παραστάσεις: Μια οικογένεια, ένα ζευγάρι που φιλιέται, το συμβάν της γέννησης, ένα παιδί που παίζει καθώς και αρχετυπικές στην Δύση φιγούρες διαφωτισμένων όπως είναι ο Χριστός, ο Βούδας, ο σαμάνος, και άλλα πρόσωπα που διαλογίζονται ή προσεύχονται. Όλα αυτά παριστάνονται μέσα από τα μοριακά λεπτομερή, μορφοκλασματικά, σχεδόν, πλέγματα του Γκρέι, και συνήθως μέσα σε μια πανδαισία χρωμάτων που υποδείχνουν το Φως και την Θεϊκή Αγάπη.

Δεν είναι τυχαίο που σχεδόν σε όλα του τα έργα, ο άνθρωπος απεικονίζεται χωρίς πρόσωπο. Η παρουσία του προσώπου φαίνεται να προκρίνει τη *διαφορά* και να ακυρώνει την οικουμενική διάσταση που επιχειρεί να εγκαθιδρύσει ως μεταφυσική αλήθεια. Απεναντίας, το σώμα εμφανίζεται διασυνδεδεμένο με το περιβάλλον μέσω της αναπαράστασης των πιο εσωτερικών, κρυφών ή απόκρυφων συστημάτων αυτού, τα οποία διασταυρώνονται σε ένα ευρύ οικουμενικό πλέγμα. Πράγματι, η φαντασία της οικουμενικότητας του ανθρώπου με τη δυνατότητα για διασύνδεση, απεικονίζεται μέσω των σύγχρονων αναπαραστατικών αφηγήσεων του συστήματος και συνορεύει αισθητικά με τα αντίστοιχα του κυβερνοχώρου, του δικτύου και της ενέργειας. Η ουσία του ανθρώπου γίνεται αντικείμενο αφήγησης μέσω εικόνων του συστήματος, και ως σύστημα, και ίσως καλύτερα, με τον τρόπο του συστήματος: τη δικτύωση και τη σύνδεση των οντοτήτων σε ένα

εικόνα [δεξιά]:  
Alex Grey. *Empowerment* (1985).  
[www.alexgrey.com](http://www.alexgrey.com).



πλέγμα. Κατά αυτόν τον τρόπο, η γλώσσα του δικτύου επικυρώνεται ως η κοινωνική γλώσσα που μπορεί να συλλάβει το διαπερατό του ατόμου και να εκφράσει τις παγκοσμιοποιημένες του διαστάσεις, αλλά και να υπερβεί τους εγκόσμιους (πολιτικούς) διχασμούς καθώς ενσωματώνει την ουτοπία μιας ιδανικής σύνδεσης που τουλάχιστον στην psytrance φαντασίωση ενσαρκώνεται μέσα από την εντύπωση του «vibe»· την εντύπωση ενός αισθητηριακού συντονισμού χημικά ενισχυμένου, και εντοπισμένου στον βαθμό εμπρόθετης ένδοσης στα ρυθμικά ηχοτοπία· και ο οποίος συντονισμός θα επουλώσει το «τραύμα» της διαφοράς και θα αφυπνίσει την μνήμη ανεκτικότητας μέσα από το ταξίδι.

Η αποκαλυπτική αλήθεια της ψυχεδελικής εμπειρίας προσδεμένη στη μεγάλη αφήγηση του δικτύου γίνεται ένα προνομιακό πεδίο για την εκμάθηση αυτής της νέας κοσμοπολιτικής. Το υποκείμενο θεωρείται και αντιμετωπίζεται, τόσο ως αναπαραστατικό διακύβευμα όσο και ως θεατής, ικανό να αναλάβει τον υπερβατικό ρόλο της παγκοσμιοποιημένης μονάδας. Η τέχνη του Γκρέι, δηλαδή, ενσωματωμένη στη γνωστική και αισθητική παράδοση της ψυχεδελικής κουλτούρας, αναπαριστά και διαπλάθει ένα ανθρώπινο σώμα επιφορτισμένο με την αξίωση της απελευθέρωσης από τα όριά του αλλά και σύνδεσής του με τον κόσμο, μέσα από την ένταξή του σε έναν χάρτη βιολογικών και πνευματικών διαδρομών και ροών ενέργειας-δύναμης. Επαναφέροντας το σώμα στη νεότερη αποστολή της διαφώτισης μέσω της ατομικής



εικόνα [αριστερά]:  
Alex Grey.  
*Theologian* (1986).  
[www.alexgrey.com](http://www.alexgrey.com).

αποκαλυπτικής εμπειρίας, η ψυχεδελική αισθητική το καθιστά «ιερό» (sacred), έτσι όπως χρησιμοποιεί τον όρο ο φιλόσοφος Τζόρτζιο Αγκάμπεν (Giorgio Agamben). Για τον Αγκάμπεν – ο οποίος εξετάζει την σύγχρονη βιοπολιτική διακυβέρνηση με βάση την νομικο-πολιτική συγκρότηση του υποκειμένου στη νεοτερικότητα, δηλαδή τους όρους με τους οποίους το υποκείμενο καθίσταται «ανοιχτό» στην πολιτική επέμβαση – το σώμα χαρακτηρίζεται ιερό όταν εντοπίζεται σε μια σφαίρα «διπλής εξαίρεσης». Ως πεδίο αναφοράς της αποκαλυπτικής ψυχεδελικής αλήθειας, δηλαδή, εμφανίζεται τόσο ως καθημερινό, έκπτωτο και απαίδευτο, όσο και ικανό να ανακτήσει τη δυνητική του λάμψη μέσω της ολικής ψυχεδελικής γνώσης, εκφραστή της οποίας αποτελεί ο Γκρέι. Το σώμα ιεροποιείται εφόσον εντάσσεται σε μια πολιτική ζώνη που κάνει διανοητή την αποκαλυπτική του διάσταση· καθίσταται ιερό καθώς του προσδίδεται περισσότερη ζωή από όση «φυσιολογικά» έχει.

Στη φαινομενολογία της αισθητικής της ζωής του Alex Grey, μπορούμε να δούμε τόσο τα κοσμοπολιτικά ιδεώδη που διαπερνούν την κουλτούρα της psytrance μουσικής σκηνής, όσο και τις επιθυμητικές εικόνες αποκαλυπτικής υπέρβασης και ευφορικής συν-ένωσης που επιδίδουν συναισθηματική αξία στον χημικό psytrance εορτασμό. Αυτές οι σχέσεις είναι που κάνουν την αποκαλυπτική ψυχεδελική αλήθεια να συνορεύει γενεαλογικά με την psytrance ψυχαγωγική τεχνο-αισθητική. Μπορούμε επίσης να φαντα-

στούμε τις ταυτίσεις που ενδεχομένως γίνονται μεταξύ ακαδημαϊκών ερμηνευτικών και εντόπιων ρητορικών περί υπέρβασης και εναλλακτικότητας. Στον καρναβαλικό χώρο του πάρτι «η υποκειμενικότητα εξαφανίζεται, συγχωνεύεται με το περιβάλλον, με αυτό που θα μπορούσε να συλληφθεί ως το “άλλο” [...] και έτσι, μια σύγχρονη μορφή πνευματικότητας επιτυγχάνεται»<sup>19</sup>. Το καρναβαλικό σώμα εντοπισμένο στον «ενεργειακό» τόπο του φαντασμαγορικού φεστιβάλ και συρραμμένο στους psytrance μηχανισμούς, εμφανίζεται να συνδέεται με μια πνευματική μέριμνα για τον εαυτό, την οποία επικυρώνει μέσω της σπατάλης: την κατανάλωση ουσιών και τον εξαντλητικό χορό. Η τελετουργική σπατάλη, δηλαδή, ταυτίζεται με την ψυχεδελική υπερβατικότητα. Από την άλλη μεριά, όμως, αποσιωπείται η οικονομία του συμποσιασμού: η σχέση της σπατάλης με την αίσθηση μέτρου και τον αυτοέλεγχο στην κατανάλωση: δηλαδή η μέριμνα για τον εαυτό όπως οργανώνεται στον πολυτοπικό σύγχρονο κόσμο που συμπεριλαμβάνει τέτοιες εορταστικές φαντασμαγορίες.

**Περί σκεπτικισμού και μέριμνας.** Θα ήθελα να μοιραστώ ένα εθνογραφικό παράδειγμα που αναδεικνύει, πιστεύω, την επιτελεστική διάσταση αυτής της αίσθησης μέτρου αλλά και τον σκεπτικισμό για το θέαμα της υπέρμετρης κατανάλωσης – συνθήκες που συναινούν στην οικονομία του psytrance συμποσιασμού. Η εξέταση αυτού του αναστοχασμού θα μας επιτρέψει να αποκεντρώσουμε την ρητορική της υπέρβασης και να συζητήσουμε τα ίχνη της αισθητικής της ζωής που εγγράφονται στο μνημονικό ασυνείδητο. Το παράδειγμα που θέλω να αναπτύξω αφορά μια συζήτηση που είχα κάνει με έναν συνομιλητή και φίλο μου στο Ozora το 2009, ένα από τα πλέον φημισμένα ευρωπαϊκά φεστιβάλ που γίνεται κάθε χρόνο στην Ουγγαρία. Γνώρισα το συγκεκριμένο άτομο στο αεροδρόμιο κατά την άφιξή μας από την Αθήνα όπου, με μια ευρύτερη παρέα, αναζητούσαμε μεταφορικό

<sup>19</sup> H. Rietveld, “Ephemeral Spirit: Sacrificial Cyborg and Communal Soul”, στο: G. St John (επιμ.), *Rave, Culture and Religion*, 45-60, 45-46.

μέσο για το φεστιβάλ. Ο ίδιος είχε ταξιδέψει με τη σύντροφό του και, μαζί με την ίδια, αποτέλεσαν τους πιο νεαρούς συνομιλητές που είχα σε όλη τη διάρκεια της πολυετούς έρευνάς μου· ήταν και οι δυο περίπου 25 ετών και φοιτούσαν σε πανεπιστημιακές σχολές στην Αθήνα. Σε συνάφεια με την εφήμερη χρονικότητα των καλοκαιρινών μας «εξορμήσεων» και τα τεchnοπολιτισμικά συμφραζόμενα του φεστιβάλ, η φιλία μας γεννήθηκε από την καλή παρέα που κάναμε και εξαντλήθηκε στα πλαίσια εκείνου του ταξιδιού.

Η νεαρή ηλικία τους, πάντως, δεν τους εμπόδισε να αναπτύξουν οικειότητα τόσο με την σκηνή της psytrance όσο και με την φεστιβαλική κουλτούρα. Δεν είναι καθόλου ασυνήθιστο αυτό. Την περίοδο μετά το 2006, κατά την οποία γνώρισαν και οι δυο τους την psytrance φαντασμαγορία, οι διαδρομές, και δη οι καλοκαιρινές, στον χάρτη των φεστιβάλ είχαν αποκτήσει μεγάλη φήμη και μια σχετική μαζικότητα. Την περίοδο που τους γνώρισα, μάλιστα, είχαν ήδη πάει σε πάνω από δέκα φεστιβάλ σε διάστημα λίγων μόνο ετών. Όπως ο συνομιλητής μου, μου εξιστόρησε κάποια στιγμή, το 2007 έκαναν ένα δίμηνο φεστιβαλικό «road trip» χωρίς να το έχουν σχεδιάσει. Είχαν ξεκινήσει από το Voon της Γερμανίας με μια μεγάλη παρέα τα μέλη της οποίας είχαν, ως επί το πλείστον, γνωριστεί εκεί. Συνέχισαν στο Full Moon και από εκεί στο Ozora στην Ουγγαρία, από όπου και συνέχισαν για την Πορτογαλία όπου κατέληξαν, μετά από κάποια άλλα φεστιβάλ, στο Freedom Festival. Είχε μαζί του δύο μπουκαλάκια με υγρό LSD το οποίο πουλούσε στα φεστιβάλ. Με τα χρήματα που έβγαζε, φρόντιζε για τις μετακινήσεις και τα εισιτήρια τους. Όπως μου ανέφερε:

Σε κάθε φεστιβάλ μειωνόταν η παρέα. Στο τέλος μείναμε μόνο οι δύο μας. Δεν το ξανακάνω όμως. Πολύ «κάψιμο» ήταν η φάση. Στο Freedom είχα 40 πυρετό. Έξω να καίνε τα πάντα με 40 βαθμούς Κελσίου, και εγώ να έχω πυρετό. Φλέμα και αδυναμία σε σημείο να πρέπει να πάω νοσοκομείο. Δεν πήγα τελικά, αλλά από τότε έχω άσθμα. Νομίζω πως έφταιγαν τα πολλά τσίλουμ

(chillum)<sup>20</sup>. Αν πηγαίνεις σε τόσα πολλά χάνει την ουσία του και το νόημά του. Ένα το χρόνο είναι καλά. Έτσι όπως πηγαίνω τα τελευταία δύο χρόνια. Ένα σε κάθε χρόνο.

Αλλά και η συνομιλήτριά μου μοιράζεται τις ίδιες σκέψεις για την αλόγιστη και υπερβολική κατανάλωση που τουλάχιστον την περίοδο της γνωριμίας μας απέφευγε. Σε μια από τις συζητήσεις μας και εξιστορώντας και η ίδια το «road trip» του 2007, αναφέρει:

Τότε έκανα πολλές καταχρήσεις. Όταν είσαι στα φεστιβάλ δε μπορείς να το καταλάβεις. Τη μία μέρα τρως μια σταγόνα, τη δεύτερη δύο σταγόνες κτλ. Ο οργανισμός συνηθίζει και καταλήγεις, μετά από δύο-τρία φεστιβάλ, να τρως κάθε μέρα από τα πάντα και μετά αρχίζει το πέσιμο. Ήξερα κάποια άτομα που έκαναν αυτή τη ζωή σχεδόν όλο το χρόνο. Το χειμώνα στα πάρτι στην Ινδία και το καλοκαίρι στα πάρτι της Ευρώπης. Καταστρέφεται πολύ άσχημα όμως έτσι.

Η στάση των δύο συνομιλητών μου είναι ενδεικτική του σκεπτικισμού για την κατάχρηση ουσιών και τη σωματική σπατάλη, αλλά και της αγωνίας για την υγεία που κινδυνεύει να καταστραφεί από την αλόγιστη καρναβαλική διασκέδαση. Τέτοια περιστατικά δεν είναι σε καμία περίπτωση μεμονωμένα. Τουναντίον, στις αντίστοιχες έρευνες, ο ρόλος των ουσιών έχει συ-

<sup>20</sup> Το τσίλουμ είναι ινδική πίπα φτιαγμένη από πέτρα, πυλό ή ξύλο και παραδοσιακά χρησιμοποιείται για το κάπνισμα τσάρας (charas), ένα ειδικά επεξεργασμένο σκεύασμα χασίς, από τους Σαντού – θρησκευτικά πρόσωπα αφιερωμένα στην πραγματοποίηση της Σαντάντα μέσα από τον διαλογισμό και την γιόγκα. Από το 1960 και έπειτα το κάπνισμα χασίς με τσίλουμ διαδόθηκε σε όλο τον κόσμο από τους χίπηδες. Στην psytrance κουλτούρα το κάπνισμα χασίς με τσίλουμ είναι αρκετά διαδεδομένο, και στο πλαίσιο του φεστιβάλ, σχεδόν τελετουργικά επιβεβλημένο. Ο Σαλντάντα στην εθνογραφία του για τη psytrance σκηνή της Γκόα αναφέρει πως το κάπνισμα με τσίλουμ, με όλα τα τελετουργικά του συμφραζόμενα (την αντοχή του χρήστη, την ποιότητα του τσάρας και την κατασκευή του τσίλουμ) αποτελεί ένα ισχυρό πολιτισμικό κεφάλαιο που αναδεικνύει την γνωστική θέση του/της psytrance θιασώτη στη σκηνή (*Psychedelic White: Goa Trance and the Viscosity of Race*).



ζητηθεί πολλάκις σε σχέση με τη μουσική και τον χορό για την ενεργοποίηση του «rave βιωματικού σχηματισμού»<sup>21</sup>. Η Τακαχάσι, μάλιστα, έχει παρατηρήσει πως η απεξάρτηση της διασκέδασης από την κατανάλωση, ανήκει σε έναν ηθικό κώδικα συνυφασμένο με το κοσμοπολίτικο ήθος, σε σημείο να αποτελεί πολιτισμικό κεφάλαιο για τους πιο μνημένους τουλάχιστον συμμετέχοντες, να μπορούν να διασκεδάζουν και να χορεύουν επί ώρες χωρίς χημική ενίσχυση<sup>22</sup>. Αυτό που ενδιαφέρομαι να αναπτύξω, ωστόσο, δεν είναι η μέριμνα για τον εαυτό εντός των στενών ορίων του πάρτι, ούτε οι σχέσεις μεταξύ των συμμετεχόντων στη βάση μιας ηθικής της προστασίας. Η συζήτηση που είχα με τον συνομιλητή μου και επιθυμώ να μοιραστώ αφορά τα όρια της psytrance αισθητικής της ζωής.

Ήταν η έβδομη και τελευταία μέρα του Ozora 2009 και καθόμουν μαζί του σε έναν μικρό λόφο δίπλα στο main stage χαζεύοντας ένα πλήθος της τάξης των 6.000 ατόμων να χορεύει. Στην θέα του προσωπικού των πρώτων βοηθειών να κυκλοφορεί διαρκώς στην πίστα για να βοηθήσει ή να μαζέψει λιπόθυμα άτομα, ο συνομιλητής μου, μου επισήμανε πως ήταν η πρώτη φορά που έβλεπε τόσο κόσμο να εξαντλείται και μάλιστα να φαίνεται σαν κάτι το φυσιολογικό<sup>23</sup>. Άρχισε τότε να εξιστορεί ένα περιστατικό στο οποίο ήταν μάρτυρας τον προηγούμενο χρόνο, σε ένα άλλο φεστιβάλ, το Boom στην Πορτογαλία: Ήταν, πάλι, η τελευταία μέρα του εφταήμερου

<sup>21</sup> D. Hemment, "E is for Ekstasis", *New Formations: A Journal of Culture, Theory and Politics* 31, 1997, 23-38; S. R. Hutson, "Technoshamanism: Spiritual Healing in the Rave Subculture"; D. Tramacchi, "Field Tripping: Psychedelic *Communitas* and Ritual in the Australian Bush"; F. Gauthier, "Rapturous Ruptures: The 'Instituant' Religious Experience of Rave", στο: G. St John (επιμ.), *Rave, Culture and Religion*, 62-82; H. Rietveld, "Ephemeral Spirit: Sacrificial Cyborg and Communal Soul".

<sup>22</sup> M. Takahashi, "The 'Natural High': Altered States, Flashbacks and Neural Tuning at Raves», στο: G. St John (επιμ.) *Rave, Culture and Religion*. London: Routledge 2004, 144-164.

<sup>23</sup> Για μια ενδεικτική συζήτηση πάνω στην ηθική της προστασίας από την κατανάλωση ουσιών στο πλαίσιο των φεστιβάλ, σε σχέση, μάλιστα, με τις εντυπώσεις από την παρουσία θεσμοθετημένων ομάδων παροχής πρώτων βοηθειών, βλ. D. Ruane, "Harm Reduction or Psychedelic Support? Caring for Drug-related Crises at Transformation Festivals", *Dancecult: Journal of Electronic Dance Music Culture* 7, 2015, 55-75.

εκείνου φεστιβάλ όταν έγινε γνωστό πως πέθανε ένας Γάλλος, 33 ετών. «Τίποτε περισσότερο δεν γνώριζαν παρά μόνο ότι ήταν Γάλλος και 33 ετών». Όπως μου εξιστόρησε, οι υπεύθυνοι έψαχναν επί ώρες κάποιον που να τον γνωρίζει, και καθώς δε γινόταν να εντοπίσουν την παρέα του σταμάτησαν τη μουσική του main stage και ζήτησαν από το μικρόφωνο «όλους τους Γάλλους να ψάξουν τους φίλους τους» και σε περίπτωση που δεν έβρισκαν κάποιον, να απευθυνόντουσαν στις πληροφορίες. Ζήτησαν, τέλος, από το πλήθος να προσέχει περισσότερο την υγεία του και το τί καταναλώνουν, και ανακοίνωσαν την παράταση του φεστιβάλ για μερικές επιπλέον ώρες προς τιμήν του αποθανόντος: «και το πλήθος άρχισε να ζητωκραυγάζει. Αλλά μπορείς να φανταστείς να σταματάνε τη μουσική και να λένε *όλοι οι Γάλλοι μετρήστε τους φίλους σας;*».

Το μέλημα του συνομιλητή μου να μοιραστεί αυτό το περιστατικό αφορά τον σκεπτικισμό του για τη βιταλιστική θεώρηση της ζωής που ενώ αποθεώνεται σε όλη τη psytrance κουλτούρα, συγχρόνως ακυρώνεται με την χρεοκοπία του σώματος από τη σπατάλη. Έννοιες που πρεσβεύει ο κοσμοπολιτισμός της psytrance σκηνης όπως «κοινότητα», «συμπαράσταση», «γνώση» και «κατανόηση», αποδιοργανώνονται από την συνειδητοποίηση ότι ο καθένας είναι «στο τριπ του», από την αδιαφορία για το τι κάνει ο διπλάνος σου στο stage, ή από την εντύπωση ότι ζούμε σε μια κοινωνία που δεν θέλει τίποτε άλλο παρά να σε «σπαταλήσει» μέσα από τα ναρκωτικά. Και ενώ το θέαμα κάποιου ατόμου που «ξεφεύγει» ή καταρρέει στην πίστα γίνεται, ενδεχομένως, μέρος της αποκαλυπτικής εμπειρίας διαφωτισμού του, ο θάνατος του Γάλλου γίνεται ταμπού, εφόσον προσθέτει ένα άλλο όριο όπου η χρεοκοπία του σώματος σταματά να έχει την απλή συνδήλωση της «σπατάλης» και γίνεται «θυσία ζωής». Η έννοια του ταμπού μας δείχνει την αμφίσημη θέση του θανάτου στην psytrance αισθητική της ζωής: καθώς, δηλαδή, τα ιδανικά της γνώσης και της αφύπνισης υφίστανται πλήρη εκκένωση στην εικόνα του θανάτου, η μέριμνα του εαυτού εμπεδωμένη

στην ηθική του συμποσιασμού, αποκτά περισσότερο νόημα από ποτέ. Η ψυχεδελική μυθολογία αποκτά, πράγματι, γκροτέσκες διαστάσεις όταν οι έννοιες «ενέργεια» και «γνώση» εκκενώνονται από το βιταλιστικό τους περιεχόμενο για να μετατοπιστούν στην πιο δυστοπική τους εκδοχή – τον θάνατο.

**Το ταμπού του θανάτου.** Στις περισσότερες έρευνες που καταπιάνονται με το ερώτημα της εντόπιας επιθυμίας για ξόδεμα και οργιασμό, αυτή η τελευταία αντιμετωπίζεται ως ερμηνευτικό όχημα που αναδεικνύει την υπερβατική ποιότητα του psytrance καρναβαλιού· το οποίο και εγκαθιδρύει μια ριζική διαφορά στον κανονικοποιημένο τρόπο ζωής. Το παρακάτω απόσπασμα ανήκει στον ανθρωπολόγο Γκράχαμ Σαν Τζον (Graham St John), και συνοψίζει, θεωρώ, τον τρόπο με τον οποίο γίνεται κατανοητή η επιθυμία αυτή. Επικαλούμενος την θεώρηση του Ζορζ Μπατάιγ (Georges Bataille) για τη δαπάνη και τη σχέση της με τη θυσία, αναφέρει (2010: 131):

Τα psytrance φεστιβάλ είναι φυσικοί τόποι της υπερβολής, λόγω της ανάλωσης της πλεονάζουσας «ενέργειας», λόγω του καψίματος αυτού που έχει μεταφραστεί ως το «καταραμένο απόθεμα» της κοινωνίας. Οι συμμετέχοντες στα psytrance φεστιβάλ εμποδώνουν μια ριζική διαφορά, ένα ντελίριο γεννημένο από την έκθεση στο πανίσχυρο μπάσο και στα ακραία συχνотικά φάσματα, και την κοινή μέθη [...] Αυτές είναι συνθήκες για επικούς εκτροχιασμούς του μυαλού και για βίαιες παρεμβάσεις στο σώμα, που μπορούν να προβούν μοιραίες, όπως και έγινε στο Sonica 2007, όπου ένας άνδρας πέθανε από υπερβολική δόση, όπως εικάζεται, σπασμένης με ατροπίνη, κοκαΐνης. Η πιο κοινή ένδειξη της παράβασης των ορίων, όμως, είναι οι απώλειες που επέρχονται από τον συνδυασμό ακραίων καιρικών συνθηκών, αφυδάτωσης, ασθενειών, υπερβολικής χρήσης ουσιών και άλλων παραγόντων. Ακόμα πιο σύνηθες είναι η συχνότητα του να ξεφτιλίζεσαι μετά από ώρες δραστηριότητας στην πίστα, πλαγιοκοπημένος/η από τερατώδη ηχοσυστήματα επί συνεχόμενες μέρες και νύχτες. [...]

Αυτές οι παραβάσεις δεν περνούν απαρατήρητες στη γενική οικονομία του Μπατάιγ, όπου το να «σπαταλιέσαι» [getting wasted], η μη παραγωγική δαπάνη του εαυτού μέσω πολυτελών οριακών εγχειρημάτων στην παρουσία αγνώστων, είναι παραγωγικό, ακόμα και μόνο για ισορροπία και αναζωογόνηση. Αυτή είναι [...] μια θεωρία της υπερβολής που αναγνωρίζει την αξία της σπατάλης, της παράβασης, την αποκάλυψη της υποκειμενικότητας<sup>24</sup>.

Μπορούμε να διακρίνουμε εύκολα την μέριμνα του ερευνητή να αποδώσει αξία στη δαπάνη «αναγνωρίζοντας» την ανάγκη των συμμετεχόντων για «ισορροπία» και «αναζωογόνηση». Το παράδειγμα του «άνδρα» που πέθανε στο Sonica 2007 – ένα διάσημο φεστιβάλ στην Ιταλία – γίνεται, μάλιστα, ουσιώδες στο επιχείρημά του να δείξει την παράβαση των ορίων στη βάση αυτής της επιθυμίας. Συγκεκριμένα, το επιχείρημα αυτό βασίζεται στην θεωρία του *Καταραμένου Αποθέματος* του Μπατάιγ όπου η δαπάνη γίνεται επιθυμητή λόγω μιας πλεονάζουσας ενέργειας που οφείλει να θυσιαστεί. Αυτό το πλεόνασμα για τον Μπατάιγ<sup>25</sup> είναι υποπροϊόν του καθημερινού παραγωγικού ιστού και αντανακλά, τρόπον τινά, τον νεότερο τρόπο ζωής του παραγωγικού υποκειμένου. Η επιθυμία καταστροφής/δαπάνης της «πλεονάζουσας ενέργειας», έτσι, «συνδέεται με συγκεκριμένες τάσεις της Δυτικής νεωτερικότητας που καταπιέζουν τις εμφανείς, ρητές εκφράσεις της θυσιαστήριας πραγματικότητας»<sup>26</sup>. Το να καίγεσαι «επί συνεχόμενες μέρες και νύχτες», δηλαδή, δεν αποτελεί απλά και μόνο πράξη θυσίας αυτού του ατομικού ενεργειακού πλεονάσματος αλλά επίσης και «θυσιαστήρια κατανάλωση της τάξης, χρησιμότητας και παραγωγικότητας»<sup>27</sup>, η οποία ευνοεί την «προσωρινή

<sup>24</sup> G. St. John, "Liminal Culture and Global Movement: The Transitional World of Psytrance", στο: G. St John (επιμ.), *The Local Scenes and Global Culture of Psytrance*, 220-246, 231.

<sup>25</sup> G. Bataille, *Το καταραμένο απόθεμα*, μτφ. Α. Λυμπεροπούλου. Αθήνα: Futura 1985, 33.

<sup>26</sup> D. Tramacchi, "Chaos Engines: Doofs, Psychedelics and Religious Experience", στο: G. St John (επιμ.), *FreeNRG: Notes from the Edge of the Dance Floor*, 171-187, 297.

<sup>27</sup> F. Gauthier, "Rapturous Ruptures: The 'Instituant' Religious Experience of Rave", στο: G. St

καταστροφή του φαντασιακού εαυτού<sup>28</sup>. Δηλαδή, «το να χάνεις τον εαυτό σου δεν είναι απλά η εγκατάλειψη της ορθολογικής σκέψης αλλά μια θετική απελευθέρωση από τις δυνάμεις που διασχίζουν το σώμα»<sup>29</sup>.

Μέσα από το συγκεκριμένο παράδειγμα, γίνεται εμφανής πιστεύω ο τρόπος με τον οποίο κατανοείται η επιθυμία για οργιασμό και «μη παραγωγική» συμπεριφορά, καθώς και το πώς η επιθυμία αυτή οργανώνει απροβλημάτιστα μια δυϊστική διαίρεση του κοινωνικού, η οποία ανάγει το πάρτι σε έναν προνομιακό χώρο μέσα από τον οποίο το υποκείμενο θα «λυτρωθεί» έστω και προσωρινά από την κανονικοποιημένη καθημερινότητά του. Σε αυτό το εγχείρημα, όμως, εμφανίζεται εξίσου μια αδυναμία να αναγνωριστεί η μέριμνα του εαυτού για πρόνοια, ασφάλεια, και διατήρηση του φυσιολογικού. Εμφανίζεται μια αδυναμία να διαχωριστεί η «ιερότητα της σπατάλης» από το «ταμπού του θανάτου». Ο Αγκάμπεν που εξετάζει την «γυμνή ζωή (ή ιερή ζωή)» μέσα από μια κριτική συζήτηση της διεκδίκησης της κυριαρχίας από τον Μπατάιγ μέσα από τη «ριζική εμπειρία» (την εμπειρία του θανάτου, τον ερωτισμό, το ιερό), εκτιμά πως αυτή η αδυναμία διάκρισης – που στον Μπατάιγ φαίνεται στην αδυναμία του να διακρίνει την βιοπολιτική διάσταση της γυμνής ζωής – συμβαίνει επειδή και ο ίδιος ακολουθεί «χωρίς να το συνειδητοποιεί την κίνηση που ωθεί τη νεωτερικότητα να καταστήσει τη ζωή ως τέτοια το διακύβευμα στους πολιτικούς αγώνες»<sup>30</sup>. Το φεστιβαλικό υποκείμενο παρουσιάζεται ξεχωριστό – ιερό, και η «σπατάλη» του εαυτού ως ιερή εμπειρία που προσφέρεται σε μοναδικές στιγμές όπως στο psytrance φεστιβάλ.

Αν, ωστόσο, εξετάσουμε την εκδραμάτιση του φεστιβάλ εντός της psytrance τεχνο-αισθητικής, αναγνωρίζοντας την ταλάντωση μεταξύ της επιθυμίας για σπατάλη και της μέριμνας για τον εαυτό, τότε το υποκείμενο δεν αποβαίνει «ιερό» λόγω της σπατάλης ενός αποθέματος ενέργειας που έχει

John (επιμ.), *Rave, Culture and Religion*, 62-82, 66.

<sup>28</sup> H. Rietveld, "Ephemeral Spirit: Sacrificial Cyborg and Communal Soul", 52.

<sup>29</sup> D. Hemment, "E is for Ekstasis", 25.

<sup>30</sup> G. Agamben, *Homo Sacer: Κυρίαρχη εξουσία και γυμνή ζωή*, μτφ. Π. Τσιαμούρας. Αθήνα: Scripta 2005, 181.

συσσωρευτεί. Απεναντίας, βλέπουμε ότι το υποκείμενο επιδειχνει μια βουλητική διάθεση απέναντι στη σπατάλη στη βάση επιθυμητικών-εικόνων ταξιδιού, περιπέτειας, υπέρβασης και συντροφικότητας· και ότι στην τεχνο-αισθητική του φεστιβάλ οφείλει να τη διεκδικήσει μέσω των psytrance μηχανισμών και συγχρόνως με μια αυστηρή πρόνοια για το σώμα. Ο θάνατος, δηλαδή, δεν προκύπτει ως ένας ατυχής συνδυασμός παραγόντων, όπως φαίνεται στο απόσπασμα του Σαν Τζον, αλλά ως αδυναμία να εγγραφούν, να υπερασπιστούν και να εμπεδωθούν «σωματικά», οι «κανόνες» και οι «απαιτητικοί» πολιτισμικοί όροι της psytrance φαντασμαγορίας, η οποία προδιαθέτει, εξασφαλίζει και κάνει διανοητή τη σπατάλη σε ένα μυθολόγημα ροών ενέργειας, ζωής και δύναμης.

**Εγγραφές.** Το να σπαταλάς ενέργεια «επί μέρες και νύχτες» στην πίστα ενός φεστιβάλ, αποτελεί πράγματι, την πιο ενεργητική εμπλοκή με την psytrance μυθολογία. Η σπατάλη είναι ο πιο καταφατικός τρόπος κατανάλωσης της psytrance κουλτούρας. Και η κατάφαση στην τεχνολογικά διαμεσολαβημένη αυτή σωματική συνθήκη φέρνει το υποκείμενο εντός της πολιτικής ζώνης όπου εκτίθεται στην απορία της υπέρβασης. Δεν υπάρχει, όμως, κάποια γραμμική σύνδεση μεταξύ της τελευταίας αυτής και της δυνατότητας για μια πιο «ιερή» ζωή. Τουναντίον, αν με την υπόσχεση για μια υπερβατική εμπειρία τονίζεται η δυνατότητα για μια πιο πλήρη ζωή και για την επιστροφή μιας ιερότητας που υποτίθεται πως στον σύγχρονο κόσμο έχει χαθεί, τότε με την εκδραμάτιση της psytrance φαντασμαγορίας το σώμα εξοικειώνεται με τις βιταλιστικές υποσχέσεις για μια «οικουμενική ζωή» έτσι όπως αυτή αισθητικοποιείται στον τεχνολογικό ορίζοντα, όπου τα σώματα είναι διαπερατά και συνδεδεμένα σε ένα συνεκτικό ιστό. Τα υποκείμενα, δηλαδή, δε βιώνουν την επανα-ιεροποίηση της ζωής τους, αλλά ως ιερές ζωές εκτίθενται στις δυνάμεις της psytrance μηχανής, και ως επίπτωση, το σώμα τους μαρκάρεται με εικόνες δυνητικών μελλόντων, αρχετυπικών παρελθόντων, και με το οικουμενικό, διασυνδεδεμένο και διάφανο σώμα μιας επερχόμενης νεοτερικότητας.

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Ines Lukin

## Spaces of Intimacy: Transgressing the Visual Simulation of Desire

**[Abstract]** Bataille writes that man lives in constant fear of himself; his erotic urges terrify him. Using this as my starting point, I want to question genesis of erotic desire through the concept of seduction (Baudrillard) and intimacy. Eroticism is not merely a biologic urge or melancholic longing; it is a desire of human being to be, if only for a moment, "the only one" to another human being, and not merely "one of the many". Eroticism is thus unique experience of time and space through temporary unification with another human being, that – though briefly – violates the transient nature of life.

The main question of this paper is how to define eroticism and transgression in the age of simulation and visual seduction of sign? Baudrillard shows that the turning point is now contained in the state of simulation, characterized by the seducing nature of repetitive Oneness. Instead of being one among many others, we are now faced with the challenge of being one among many that are, essentially, the same. This brings out the new aspect of erotic desire in relation to another human being, as man is never alone among those that are different, yet he is indeed alone among those that are the same. How is then possible to define seduction, as the prerequisite for seducing is the desire for the other, and not for the same?

If desire is a source of inner life, then there can be no seduction without desire, and no eroticism without seduction. Transgression of a simulated desire is not possible if we confine eroticism to the inner life. This does not mean that eroticism does not derive from it; the problem is that the immanence of desire has become questionable under the proliferation of signs, so that the concept of "innerness" needs to be fundamentally questioned. I would like to open spaces of intimacy by reinterpreting the concept of seduction through transgression and eroticism in the context of the new understanding of intimacy. Seduction of the intimate, as opposed to the seduction of a sign, contains traces of fascination by another being. This fascination is not merely infatuation as it carries the connotation of temporal duration; it is encounter in time.

Transgression thus becomes a quest for intimacy beyond the simulation of erotic desire. Instead of replicating itself, it appears as a pure coincidence. In the world of visual imagery of sameness, the only sanctuary of our desire appears to be beyond internal/external geography of being. In which ways can we define spaces of intimacy so that we could, instead of being seduced, become those who are seducing in the pure aberration of our intimate desire?

**[Keywords]** intimacy, desire, seduction, transgression, simulation

**I**ntroduction. The title of this work – “Spaces of intimacy: transgressing the visual simulation of desire” – already brings to attention certain assumptions. First of them is the assumption of intimacy, which is the concept that inevitably carries unique connotations for each of us. For sure we think of intimacy within the realm of private sphere or the so-called "subjective reality", for example in form of artistic endeavours that by definition have to be grounded in our inner experience of life. It is questionable however to which degree we might imagine intimacy in the realm of "unreal" or hyper-real, as Baudrillard calls contemporary condition of our simulated existence. If intimacy presupposes the state of our hidden side being temporarily revealed, or even a process of revealing ourselves without being fully transparent, then it at the same time presupposes certain quality of "the unimaginable". If something is fully transparent, then it is also of public interest; while it may (or may not) retain the character of intimacy through the general subjective motivation that lies behind it, "traditionally" speaking it is not what we usually define as "intimate" per se. The boundaries of public and private have been redefined through history multiple times, so this division is very generalized and serves only to depict general background of the problem. If the boundaries of public and private are distorted, then we are faced with the problem of redefining new modes of positioning spaces of intimacy. If the boundaries have disappeared, we might ask if there is possibility of intimacy at all. However, if the boundaries have dissipated in the state of entropy, as Baudrillard points out, the question becomes how to open up the spaces of intimacy not only beyond the sphere of public and private, but also beyond the simulated state of desirelessness.

The goal of this paper is to question the ways of opening spaces of intimacy through the "concepts" of transgression, simulation and desire. I will show how meaning of desire is closely linked to those concepts. Even though the concepts belong to different authors (Bataille, Baudrillard), their interconnection lies in immanent meaning they have for us, whose existence has

been shaped – but hopefully not determined – by simulation as erasing the metaphorical meaning of sign. The question is: what is it that is left behind (for us)? In this sense, "behind" does not carry connotation of transcendence – as without metaphor there is no such space to transcend to or to look up to. This means that, when I am talking about meaning, I am not talking about transcendental meaning of transgression, simulation and desire that would thus form triangle of a "new" metaphysical (or postmetaphysical) system. Here lies the greatest challenge, because precisely the thinking that has been systemized through the metaphysical language has been the most relevant to question the essence, the being of things; to question what is something and what it is to us.

What happens then when such language ceases to provide meaningful answer to our yearnings and desires?

**Desire without discourse.** The question about being / essence of things implies the distance from the very things or phenomenons what we are questioning. At the same time it implies desire to "catch" the life at the core of its metamorphosis and to bring it closer to us, both for introspection (analysis) and retrospection (synthesis), regardless of the final outcome of our questioning. Metaphysically speaking, (for Hegel) desire belongs to the fundamental layer of our being, the one that comes before the formation of subject-object relationship. Through desire we consciously realise that this life is our life, yet this life has still not been shifted and molded into the scope (perspective) of subjectivism as opposed (and then "reunited") to objectivism. This means that desire itself is, from the metaphysical perspective, our "raw" core, necessary for apprehending life at its basis yet it is only a transitional step from the perspective of systematized development of philosophical life. The transient nature of desire does not mean that desire completely vanishes through the systematical development of being through religion, art and philosophy; on the contrary, it becomes a latent force that lurks beneath the rational surface of our existence. As Baudrillard points out, this latent nature

enables us to interpret the meaning that is hidden beneath the surface in form of the connotative meaning of a sign. Latency presupposes dialectical movement of continuity and discontinuity that compels us to search for a true meaning of a sign through interpretation and formation of a discourse. This formation can be either be positive (constructive) or negative (destructive); indeed, if we are to rebel against the dominant discourse of a (certain) system, we are forced to bring forward its latent, implicit meanings through means of interpretation. This is why Baudrillard can say that the latency is "a search for hidden meaning"<sup>1</sup>. In this context, the act of transgression is formed through structured, systematized revealment of a concept through locating its origin(al place) in the narrative of a discourse.

My next question is: What happens with desire when there is no discourse to be interpreted, nor hidden meaning to be revealed? When Baudrillard says that we are living in the state of simulation<sup>2</sup>, he means that simulation negates the physical and temporal distance that we as subjects have toward our environment (whether this environment is "idealistic" – in our heads – or "realistic" – literally the world that surrounds us). However, this is not a simple negation that annihilates distance, nor Hegelian negation in terms of transcending to the next level – it is a negation of entropy and proliferation of signs with no depth, no meaning "behind" or "above" or "beyond". Simulation is the state of "metaphysical seductiveness of the destruction of Real"<sup>3</sup>. It is not seductiveness of a discourse, that would enable interpretation of its concepts from the distance that would give (those concepts) a certain feeling of dignity and meaning. It is rather a state of being desireless, and of being seduced (by the proliferation of signs) regardless of our desire nor will.

<sup>1</sup> J. Baudrillard, *Simulacija i zbilja*. Zagreb: Jesenski i Turk 2001, 109 (quoted parts translated to English by the author).

<sup>2</sup> Here I am using the word "state" because it is not possible to use the traditional concepts of time and space anymore, as it will be explained later in the text.

<sup>3</sup> J. Baudrillard, *Simulacija i zbilja*, 116.

The main characteristic of seduction is that it is never wanted, nor desired. To be seduced is to be retracted from our own truth – "this truth forms a secret that is elusive and escapes us (our possibility of interpretation)". "To seduce means to weaken. It means also to become weak. We seduce with our fragility, and never with our powers or powerful (symbolical) imagery. [...] We seduce with our deathliness, vulnerability, with emptiness that haunts us"<sup>4</sup>.

**Seduction and fragility.** To seduce with our fragility means not only to question the "power" of the discourse and the means of its interpretation. Fragility implies dynamics outside of physical boundaries of time as punctum, which would be basis for the continuity of the temporal flow, that forms meaningful and seamless unit of past – present – future. If we are fragile, it means that there is a crack in our core (of being) that otherwise gives us stability in transformation. We cannot seduce with our powers, as being powerful implies holding a (meaningful – introspective) distance between ourselves and the world. It also goes the other way around: if we are to break free from our shroud (shell) of powerfullness, we have to reject it, at least temporarily, in favour of uncovering our vulnerable selves. But this power play does not imply the simple reversal of the roles as uncovering the covered, and vice versa. It sounds very banal to say that it is easier to descend from the state of power to the state of fragility than the other way around, but the secret of this process actually implies something more profound than simply going up or down the certain scale of value – whether this scale is social or metaphysical, etc. Fragility is not merely the opposite of being powerful. To be powerful means to radiate meaning, whether from within ourselves or by the use of symbolical object or role, etc. It implies authenticity, regardless of where this authenticity comes from (it might be from our subjective manner of embodiment of a sign or from the larger

<sup>4</sup> J. Baudrillard, *Simulacija i zbilja*, 122, 123, 125.

societal discourse, through performing accurately ones social role). Authenticity in this case means opening the way for interpretation (of ourselves to others)<sup>5</sup>.

To be fragile, however, means to transform the meaning beyond the boundary of truth and lie. It would be wrong to think that fragility implies telling the absolute truth about ourselves (if such truth exists at all), as much as it would be too straight-forward to think of "hiding" our "true selves" as lying. Whatever has been "hidden" underneath, fragility brings it out to the surface, but this "bringing out" is a multi-faceted process as much as the surface itself has become entropic<sup>6</sup>. This process cannot be reversed, as surface is ever-changing and ever-metamorphosing into "immorality of forms", beyond the differentiation of beauty and ugliness, truth and lie<sup>7</sup>.

The paradox of being revealed lies in the fact that it does not lead to epiphany; quite the contrary, as Baudrillard points out, it is the state of undesired and – even more so – desireless transparency, in which surface is neither beginning nor the ending point. Instead it is in state of constant metamorphosis, circular movement of sign. Thus it creates, as Baudrillard simply puts, the "emptiness that haunts us", which forms the fatal strategy of seduction. The fatality of this strategy is far from being complicated in structure or form. If that would be the case, it could simply be dismissed as one among many metaphysical theories; ever-repeating in their core structure, regardless of complexity of their content. Instead it astonishes us with its simplicity; after all, Baudrillard itself calls it paradigmatical of our present state, which is, unlike any other historical period, embodying its narrative character in the visual form that is rejecting its own content (thus

<sup>5</sup> If this possibility is blocked, as Baudrillard points out, then it gives place to the state of dictatorship as impossibility of exchange.

<sup>6</sup> For Baudrillard, entropy is a specific – *simulated* – form of chaos, the one that renders the "shiny surface of meaninglessness"; *Simulacija i zbilja*, 110.

<sup>7</sup> J. Baudrillard, *Simulacija i zbilja*, 130.

simulating itself endlessly). We change as quickly and more efficiently as there is less meaning "attached" to this change. Our fragility lies in the ability to efficiently metamorph into as many subjects as it is needed in that moment, thus rendering the essence of subjectivity irrelevant and meaningless through simulating its form without content<sup>8</sup>. It could perhaps be argued that this brings fatality of seduction close to acting; however, to be an actor means to act out of the power of our free will, and out of determination of our subjectivity. Actors are vulnerable, but not necessarily fragile. (In fact, it is required to have a strong sense of self to be able to enact different variations of self-less subjectivities). So what is fragility actually?

Through the surface, fragility radiates the secret; however, it is not our secret, nor secret about us (to be revealed). It is not as if we would be wearing a mask and thus enact through ritualized ("masked") performance various modes of being inside of us. This secret, according to Baudrillard, belongs to "that what cannot be told, as it has no meaning, yet it is still in movement"<sup>9</sup>:

In this way, I know the secret of the other, but I am not expressing it, as well as the other knows that I know it but still keeps it unrevealed; intensity between two people is nothing more than secrecy of the secret. This has nothing to do with hidden communication. Even if partners would like to reveal the secret, they couldn't do it, as there is nothing to be said. Everything that can be revealed surpasses secret [...] The secret is the opposite of communication, yet it keeps being exchanged. Its only power lies in the fact that it is not expressed [...] just as seduction is never expressed, never desired<sup>10</sup>.

<sup>8</sup> It is completely another question, however, what exactly is the essence of subjectivity in the first place. Is it "subjectiveness" as the state of being a subject in possession of your own "subjective perspective", "subjective desire", "subjective expression"?

<sup>9</sup> J. Baudrillard, *Simulacija i zbilja*, 121.

<sup>10</sup> J. Baudrillard, *Simulacija i zbilja*, 121-122.



Here lies the potential difference between vulnerability and fragility, as they have distinct and different spaces of exchange of meaning (or the lack of it). This does not mean that we are looking to find an interpretation that would unite those spaces, as in that case this differentiation would serve no other purpose than to build yet another system of meaning. Even more so, ignoring Baudrillard's argument on the state of simulation would also mean ignoring the possibilities of new ways of understanding desire and fragility. The distinction between vulnerability and fragility is transgressive; the question remains what is transgression in the state of simulation, if it implies total absence of desire<sup>11</sup>?

**Transgression and its paradox.** Generally said, for Bataille transgression is an act of revealing our inner nature, whether literally by penetrating into the bare flesh through the act of sacrifice, or metaphorically through loosening constraints of subjectivity and surrendering ourselves to the impulsive activity of internal organs (during sexual act). This surrendering has nothing to do with describing biological fact: "If transgression is not fundamental, then sacrifice and the act of love have nothing in common"<sup>12</sup>.

Even though eroticism is not necessarily identical to sexual act, it is fundamentally linked to desire<sup>13</sup> as a sign of our vivid inner life, shaped by inherent human quest for intimacy. Bataille thus does not romanticize desire by turning it into isolated and platonic projection of a singular subject onto another subject, that would thus be transformed into the "love object". Desire is neither subjective nor objective; it is, however, fundamentally related to human beings in a way that undermines traditional space-time

<sup>11</sup> "Total absence" in this context relates to the paradigmatic spatial-temporal shift from depth to surface, which equates with the shift from textual to visual understanding of the world. Simulation can happen only on surface, not deep within us – otherwise desire would imply sublimation and could even bear traumatic quality. There is no trauma in simulation, that is why its surface is so shiny, fashionable – enchanting. It provides unconditional challenge, that escapes any possibility of law (discourse), as it operates under its own rule. J. Baudrillard, *Simulacija i zbilja*, 124.

<sup>12</sup> G. Bataille, *Erotism: Death and Sensuality*. San Francisco: City Lights Books 1986, 90.

<sup>13</sup> "Unless the taboo is observed with fear it lacks the counterpoise of desire which gives it its deepest significance". G. Bataille, *Erotism: Death and Sensuality*, 37.

relationship. It provides, if only for a moment, brief and blissful unification of time and space through unification of two human beings, that is otherwise not possible to experience in the order of the daily life. Transgression thus needs to be desired for in order to happen; this desire happens both on individual and collective level, which speaks of its organized and systematized nature<sup>14</sup>. This also points out to the problem of redefining eroticism, desire and intimacy when boundaries, in which transgression had been grounded, are undermined. One of them is the boundary of the flesh, of the specific corporeal vulnerability that speaks both about the sensitivity of our internal physiological structure as well as of sensibilities of our inner life. One of Bataille's merits is that he showed that those sensibilities have never been purely of abstract origin (whether in religion, art or philosophy). Ideas may have developed in one's mind, but they can (and did) have specific corporeal consequences. Although philosophy places corporeal existence on the "lowest" and thus basic level of being, it presupposes animality as its foundation, even if it is in the form of the breaking point from the "natural" life (and transgression into the "philosophical" existence). This is the reason why Bataille says that "taboo is indefinite and general" and even more so, "opposed to sexual liberty [...] the flesh signifies a return to this threatening freedom"<sup>15</sup>. The ambiguity of transgression follows the dialectical path of return to this "threatening freedom" through different societal forms (marriage, religion, art). It reveals inner consequences of human vulnerability that are lead to extremes within the dialectics of desire and terror, taboo and transgression, even though those extremes are still positioned within the boundaries of metaphysical thinking. There is a striking difference between Bataille's vulnerability and Baudrillard's fragility, which lies in the experience of time. Vulnerability speaks of flesh, violence and mortality. Fundamental human (inner) experience here is grounded in its closeness to death and the feeling of finitude and the passing of time. It cannot be experience of the subject, as its subjectivity is doomed

<sup>14</sup> This is the reason why Bataille does not see transgression as the opposition to the world of reason. Quite the contrary, they act complementary: "Transgression belongs to humanity given shape by the business of work". G. Bataille, *Erotism: Death and Sensuality*, 108.

<sup>15</sup> G. Bataille, *Erotism: Death and Sensuality*, 92.

to fall apart during erotic (introspective) activity; but it is also not the experience of the simulated body, the body without desire and even without organs (as technological interference has changed the idea of body, making its vulnerability obsolete). The feeling of finitude is not merely the feeling of mortality, as we know we are mortal, but we do not feel like it. Similarly, the idea of balance is rooted in forgetting the body – if the balance is disturbed, there is discomfort, even pain, as a result of sickness. Although it is possible to feel acute and prolonged pain, there is no state of constant pleasure, as pleasure and sexual act require (temporary but total) freedom of body<sup>16</sup>. This means that transgression is not only the result, but the condition of the possibility of freedom.

On one hand, this is typically Hegelian formulation (especially when Bataille writes that transgression transcends the taboo by confirming it), which brings it as close to the concept of "aufheben" as possible. However, it is also worth noting that Bataille also shows that this freedom is not some "ideal state" of a free-floating mind without the body or with the body "attached" merely as a physical – objectified – appendix; it is in fact quite "corporeal", with pulsating organs and disintegrated subjectivity in favour of temporary abundance of inner experience, inner life. The polarities (of life and death, purity and sacrifice) through which transgression is derived are thus not paradoxical. They are derived from the logic of the system.

The real paradox lies in the very concept of transgression. If the original taboo is indefinite, as Bataille presupposes, and if the vastness of our fundamental desire demands limitation, is there an end to transgression? "Natural" answer would be that transgression itself is delineated with the possibilities of our bodies as "fields" distinctively marked with desire. After all, desire can transcend the body, but only by affirming its existence. However, Bataille in a way already shows that desire is not primarily located in the body, as body is the space of transgression. At the same time, this questions the concept of natural body. Is desire means of transgression of the "naturalness" of this nature?

<sup>16</sup> G. Bataille, *Erotism: Death and Sensuality*, 107.

Bataille was right when he wrote that "in the world of play philosophy disintegrates"<sup>17</sup>. This disintegration into the silence has indeed happened, but instead of reaching the form of a "supreme moment"<sup>18</sup>, we are now faced with another kind of silence, the silence of seduction, the silence of fragility of the simulated body from which desire, that was once the sign of our vulnerability, has vanished. The paradox of our current state is that we are doomed to constant transgression, and because there are no taboos anymore, transgression is now an open-ended process, with no sense of completion or finitude. We have reached the state of extreme fragility, because all things without essence are prone to fracturing/ cracking into countless fragments (even multiplying oneself is cracking!). A thing without content is free from decay, so it can become even more "beautiful" and "fashionable", even with its cracked surface<sup>19</sup>.

What does this tell us?

To put it in Baudrillard's phrasing: when we cannot sacrifice something (bodies, or even ideas), we have to seduce it in order to "feel" its presence, or the lack of it. For poets and philosophers, idols inevitably have to fall; but this falling, far from being a melancholic image of contemporary nomads in search of some other forms of "truth", tells of necessity to reinterpret the fragility of our desire in a way that would enable new spaces of intimacy. Introducing the difference between vulnerability and fragility is not made here for the purpose of theoretical research. If language does not speak to us anymore, fragility implies at the same time something more and less than silence, for silence is never a mere absence of words. More, in a way that even when there is no discourse, the fact that we (willingly or not) let ourselves be seduced speaks of the need to feel desired even if we have forgotten the origins of our desire, as it is only the surface that is able to seduce us. At the same time, it implies less than silence in a way that interpreting such need is "transgressive" not because of the hidden discourse that would provide traces of meaning to follow, but because we are, maybe for the first time in the history, left truly alone to find the alternative. Such situation is

<sup>17</sup> G. Bataille, *Erotism: Death and Sensuality*, 275.

<sup>18</sup> G. Bataille, *Erotism: Death and Sensuality*, 275.

<sup>19</sup> One example of this is constant returning of vintage elements into fashion, or "retro chic".

more complex than fighting for the individual "rights" for diverse identities. There is no individuality in solitude. But even desire haunted by the lost meaning has the element of surprise that might radically change our viewpoint, provided that we preserve its simplicity from abundance of words and from the silent, but equally destructive demand of being one among the same.

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Δέσποινα Πούλου

## Ερωτικές και οπτικές παραβάσεις: Από τον Georges Bataille στον Nagisa Oshima

**[Σύνοψη]** Ο τρόπος με τον οποίο συνυπάρχουν και συμπορεύονται ο ερωτισμός με τον θάνατο στην *Αυτοκρατορία των αισθήσεων* (1976) του Ν. Όσιμα, οδήγησε αρκετές φορές σε μια σχεδόν αυτονόητη συσχέτιση της ταινίας με τον θανατόληπτο ερωτισμό του Ζ. Μπατάιγ. Ο τελευταίος “όρισε” τον ερωτισμό ως τη «μέχρι θανάτου επιδοκιμασία της ζωής» και ο Όσιμα, βασιζόμενος στην πραγματική και ιδιαίτερα δημοφιλή, στους Ιάπωνες, ιστορία της Abe Sada, η οποία σκότωσε και στη συνέχεια ευνούχισε τον εραστή της, δημιούργησε μια ταινία που εξυμνούσε τη δύναμη μιας επιθυμίας που υπερέβαινε τα όρια του φυσικού κόσμου.

Εικόνες της *Αυτοκρατορίας των αισθήσεων*, η οποία ίσως πραγματοποίησε τη μεγαλύτερη παράβασή της καθιστώντας ασαφή τα όρια μεταξύ του κινηματογράφου και της πορνογραφίας, παραλληλίστηκαν με την προκλητική γραφή του Μπατάιγ και ειδικότερα με κάποια από τα επεισόδια της *Ιστορίας του ματιού* και το επικίνδυνο ερωτικό “παιχνίδι” των δύο εφήβων της. Το αυγό, το προνομιούχο αντικείμενο, που στον Bataille αποτελεί μέρος μιας μεταφορικής αλυσίδας στην οποία *θυσιάζονται* οι λέξεις, επανέρχεται στον Oshima ως το σύμβολο που απαρνείται τον παραγωγικό χαρακτήρα ενός ερωτισμού, ο οποίος, μέσα από μια προοδευτική επαναληπτικότητα, εγκαταλείπεται στην ανάλωση και οδηγείται σταδιακά στον θάνατο: με αυτόν τον τρόπο, όλα, ακόμα και οι τροφές, γίνονται μέρος της ερωτικής τελετουργίας. Ο Bataille μιλά στον *Ερωτισμό*, όπως και σε άλλα έργα του, για τη συμπληρωματική σχέση ανάμεσα στον νόμο και την παράβαση, εξετάζοντας τις απαγορεύσεις γύρω από τον θάνατο και τη φρίκη που προκαλεί η μαρρότητα του πτώματος, αλλά και τα ταμπού που σχετίζονται με τον ερωτισμό, την αιμομιξία και το αίμα της έμμηνου ρύσης. Η *αυτοκρατορία των αισθήσεων*, μέσα από σκηνές “θεατρικών” γάμων, “νεκροφιλικών” συνευρέσεων και ασφυκτικά βίαιων ερωτικών συναντήσεων, συνδιαλέγεται με τις απαγορεύσεις, όχι μόνο όταν, μέσα από την απομόνωση και τις “ακραίες” εκφράσεις ερωτισμού, θέτει τους εραστές της έναντι της κοινωνίας, αλλά και όταν με τις θαρραλές οπτικοποιήσεις του θέματός της ανακινεί τη συζήτηση «τέχνη ή πορνογραφία». Ζητούμενο, τώρα, είναι αν και με ποιον τρόπο ο Oshima διαπράττει μια “οπτική παράβαση” εξίσου ισχυρή με εκείνη του θέματος που αναλαμβάνει να κινηματογραφήσει.

**[Λέξεις κλειδιά]** Μπατάιγ, Όσιμα, κινηματογράφος, ερωτισμός, παράβαση

Despoina Poulou

## Erotic and Optical Transgressions: From Georges Bataille to Nagisa Oshima

**[Abstract]** The way eroticism and death coexist in N. Oshima's *In the Realm of the Senses* (1976), often led to the movie's almost self-evident association with the macabre eroticism of G. Bataille. The latest "defined" eroticism as *the assertion of life up to the point of death*; on the other hand, Oshima, based on the true and especially popular, to the Japanese, story of Abe Sada, who killed and subsequently castrated her lover, created a movie that glorified the power of a desire that transcended the boundaries of the physical world.

Visual elements of *The Empire of the Senses*, which may have succeeded its greatest transgression by rupturing the boundaries between cinema and pornography, have been compared to the provocative writings of Bataille and specifically to some of the episodes in the *Story of the Eye* and dangerous erotic "game" of its adolescents. The egg, the privileged object which in Bataille is part of a metaphoric chain where words are *sacrificed*, returns in Oshima as the symbolic negation of the productive nature of an eroticism that is gradually driven to death, through a progressive repetitiousness; that way, everything, even food, becomes part of the erotic ritual. In *Eroticism*, among other works, Bataille refers to the complementary relationship between taboo and transgression, while examining the prohibitions concerning death and eroticism: the horror that a corpse gives birth to, the taboo of incest and menstrual blood. *The Empire of the Senses*, through its "theatrical" weddings, its "necrophiliac" copulations and its suffocating and violent erotic encounters, resists the taboos, not only through the isolation and the "extreme" erotic behavior that puts its lovers against society, but also through the fearless visualization of its story which triggers the discussion "art or pornography". Finally, the question is whether and how Oshima commits a visual transgression equally powerful to the story he chooses to film.

**[Keywords]** Bataille, Oshima, cinema, eroticism, transgression

«Η θανατόληπτη αγωνία δεν κλίνει απαραίτητως προς την ηδονή, αλλά η ηδονή, μέσα στη θανατόληπτη αγωνία, είναι πιο βαθειά»<sup>1</sup> αυτά υποστηρίζει ο Ζωρζ Μπατάιγ, το 1957, στο φιλοσοφικό του δοκίμιο, *Ο ερωτισμός*. Ο ίδιος είναι ένας γάλλος διανοητής, μάλλον περισσότερο γνωστός για τα προκλητικά λογοτεχνικά του κείμενα, τα οποία βέβαια θεωρούνται επάξιιοι απόγονοι της παράδοσης του Μαρκήσιου ντε Σαντ. Το σύνολο του έργου του, όμως, εκτείνεται από τη φιλοσοφία, την τέχνη, την ανθρωπολογία, έως τη θεολογία και την πολιτική θεωρία, ενώ αναπτύσσεται πάνω σε έννοιες όπως η δαπάνη και η θυσία, αλλά και ζευγαρωτά σχήματα σαν εκείνα της απαγόρευσης και της παράβασης, του ερωτισμού και του θανάτου.

Από την άλλη πλευρά, ο Ναγκίσα Όσιμα είναι ένας Ιάπωνας σκηνοθέτης, εξοικειωμένος με τα εγχειρήματα του Νέου Κύματος και, όπως ο Ζαν-Λυκ Γκοντάρ στη Γαλλία, είναι εκπρόσωπος μιας επαναστατικής κίνησης στον κινηματογράφο η οποία στοχεύει σε μια εκφραστική διέξοδο που να αντιτάσσεται στην υπάρχουσα κινηματογραφική βιομηχανία, να αποστασιοποιείται από την παράδοση και να αρθρώνει μια δυναμική κοινωνική κριτική<sup>2</sup>. Σε αυτό το πλαίσιο, η πραγματική ιστορία της Άμπε Σάντα, που στις 18 Μαΐου του 1936 έπνιξε και στη συνέχεια ευνούχισε τον εραστή της, είναι για τον Όσιμα μια ακόμη ευκαιρία να αναμετρηθεί με τους όρους της κινηματογραφικής εμπειρίας, έχοντας για άξονα έναν θανατόληπτο ερωτισμό που ανακαλεί εκείνον του Μπατάιγ.

Για την κινηματογραφική μεταφορά της ιδιαίτερα δημοφιλούς στους Ιάπωνες ιστορίας, σημαντικό ρόλο έχει και ο γνωστός γάλλος παραγωγός Anatole Dauman<sup>3</sup>, ο οποίος προτείνει στον Όσιμα να συνεργαστούν σε μια ταινία πορνό. Δεχόμενος την πρόκληση, ο σκηνοθέτης παρουσιάζει δύο ιδέες,

<sup>1</sup> G. Bataille, *Ο ερωτισμός*, μτφ. Κ. Παπαγιώργης. Αθήνα: Ίνδικτος 2001, 156.

<sup>2</sup> Περισσότερα για το Νέο Κύμα και το πώς αυτό αναπτύχθηκε στις διάφορες χώρες, βλ. D. Bordwell & K. Thompson, *Film History: An Introduction*. New York: McGraw-Hill 2003, 439–476.

<sup>3</sup> Ο Dauman έχει συνδέσει το όνομά του με έργα όπως το *Δύο ή τρία πράγματα που ξέρω γι'*



από τις οποίες ο Dauman επιλέγει με ενθουσιασμό εκείνη της Σάντα<sup>4</sup>. Το 1976 λοιπόν ο Όσιμα, κινηματογραφώντας τους ηθοποιούς του σε πραγματικές σεξουαλικές συνενυρέσεις, υιοθετεί κώδικες της πορνογραφίας και διαπράττει μια προφανή παράβαση που διαρρηγνύει το, μέχρι τότε, όριο του οπτικά επιτρεπτού. Παράλληλα η ταινία ενεργοποιεί το παλιό, αλλά διαχρονικό δίλημμα «πορνογραφία ή τέχνη», που συνοδεύει άλλωστε και τα κείμενα του Μπατάιγ<sup>5</sup>. Εξαιτίας βέβαια της αυστηρής ιαπωνικής λογοκρισίας, η *Αυτοκρατορία των αισθήσεων* προορίζεται εξαρχής για το ευρωπαϊκό κοινό. Το ερώτημα τώρα είναι αν η πρόκληση που τη συνοδεύει οδηγεί τόσο τον ερωτισμό όσο και την ίδια την κινηματογραφική γλώσσα σε μια πιθανή υπέρβαση;

Η ταινία ξεκινά με ένα κοντινό πλάνο του ακίνητου προσώπου της Σάντα, στο εσωτερικό του πανδοχείου όπου έχει μόλις αρχίσει να εργάζεται. Με το βλέμμα στραμμένο προς τους θεατές –αναγνωρίζοντας συνεπώς την παρουσία τους–, η γυναίκα πραγματοποιεί ευθύς μια κινηματογραφική παράβαση που θέτει σε κίνδυνο την είσοδο στην έστω και ψευδαισθητική πραγματικότητα της αφήγησης. Το βλέμμα προς την κάμερα συνεπώς γίνεται δήλωση αυτεπίγνωσης για τον κινηματογράφο που διαπιστώνει τη φύση ως θέαμα. Η συνέχεια της αφήγησης εξελίσσεται συνοπτικά ως εξής: Σε ένα ηδονοβλεπτικό επεισόδιο, η Σάντα αντικρίζει για πρώτη φορά τον Κίτσι, ιδιοκτήτη του πανδοχείου, και εντυπωσιάζεται από την όψη του. Όταν οι δυο τους συστήνονται πλέον, ο άντρας δείχνει γι' αυτήν ανάλογο ενδιαφέρον και τη διεκδικεί μέχρι να την κατακτήσει. Οι δυο τους αναγκάζονται, ακολούθως, εφόσον ο

αυτήν... (*Deux ou trois choses que je sais d'elle*, 1967) του Jean-Luc Godard, το *Νύχτα και καταιχνιά* (*Nuit et brouillard*, 1955) και το *Χιροσίμα, αγάπη μου* του Resnais, αλλά και αργότερα το *Παρίσι, Τέξας* (*Paris, Texas*, 1984) και *Τα φτερά του έρωτα* (*Der Himmel über Berlin*, 1987) του Βιμ Βέντερς.

<sup>4</sup> N. Oshima & K. Tomiyama, «Nagisa Oshima on *In the Realm of the Senses*», μτφ. T. Goosen, *The Criterion Collection*, 30/04/2009, <http://www.criterion.com/current/posts/1109-nagisa-oshima-onin-the-realm-of-the-senses> (πρόσβαση 21/07/2015). Η άλλη πρόταση του Όσιμα ήταν ένα έργο του Kafu Nagai.

<sup>5</sup> Ενδεικτικά, βλ.: S. Sontag, «The pornographic imagination», στο: G. Bataille, *Story of the Eye*. London: Penguin Books 1977, 83-118.

Κίτσι είναι παντρεμένος, να μεταφερθούν σε μια νέα κατοικία, στην οποία, απομονωμένοι πια από την εξωτερική πραγματικότητα, αφιερώνονται στην εξερεύνηση της αδηφάγας επιθυμίας τους. Οι ερωτικές τους συναντήσεις σταδιακά εμπλουτίζονται και εντείνονται από το παιχνίδι της ασφυξίας, το οποίο τελικά οδηγεί στον οικειοθελή θάνατο και ευνουχισμό του Κίτσι από τη Σάντα και, συνεπώς, στην πολυπόθητη επίτευξη μιας ολοκληρωτικής κατάκτησης του εραστή.

Ακριβώς επειδή στην *Αυτοκρατορία των αισθήσεων* ο ερωτισμός και ο θάνατος δεν είναι αντιμαχόμενες, αλλά συμπληρωματικές, δυνάμεις στη σχέση των εραστών, η ταινία έχει πολλές φορές συνδεθεί με τη σκέψη του Μπατάιγ και ειδικότερα με τη γνωστή νουβέλα του, *Η Ιστορία του ματιού*, στην οποία εξιστορούνται οι ακραίες ερωτικές περιπέτειες δύο εφήβων. Ένα πρώτο δείγμα αυτής της υπάρχουσας σχέσης διαφαίνεται και από τον πρωτότυπο τίτλο της ταινίας, η ελληνική μετάφραση του οποίου θα ήταν *Η ταυρομαχία του έρωτα*. Ο καθιερωμένος τίτλος προήλθε από τον γαλλικό, που παραφράζει την *Αυτοκρατορία των σημείων* του Ρόλαν Μπαρτ<sup>6</sup>. Γι' αυτό και ο Burch υποστηρίζει σε σημειώσή του, ότι ο «γαλλικός τίτλος της ταινίας, *L' Empire de sens* (*Η αυτοκρατορία των αισθήσεων*) πιστοποιεί το χρέος της προς τη Γαλλική κουλτούρα, αν και έχει περισσότερο να κάνει με την *Ιστορία του ματιού* του Ζωρζ Μπατάιγ παρά με την άποψη του Μπαρτ για την Ιαπωνική κουλτούρα». Φυσικά, ως *ταυρομαχία του έρωτα*, η ταινία αποκαλύπτει αμεσότερα τη βίαιη φύση τού ερωτισμού της, ενώ θυμίζει και εκείνη την ενότητα στην *Ιστορία του ματιού*, με όνομα «Το μάτι του Γρανέρο»<sup>7</sup>, στην οποία οι ήρωες διεγείρονται από το αιματηρό θέαμα μιας ταυρομαχίας. Λίγο νωρίτερα, τα λόγια του αφηγητή βοηθούν κάπως στην “αποσαφήνιση” του τίτλου

<sup>6</sup> N. Burch, *Ναγκίσα Οσίμα*, μτφ. Δ. Κολιοδήμος. Αθήνα: Αιγόκερως, 1986 59, σημ. 18· το βιβλίο αποτελεί μετάφραση της ενότητας «Nagisa Oshima», στο: N. Burch, *To the Distant Observer: Form and Meaning in the Japanese Cinema*. London: Scolar Press 1979, 325-344 (για τη σχετική σημείωση, βλ.: 343, σημ. 18).

<sup>7</sup> G. Bataille, *Η ιστορία του ματιού*, μτφ. Δ. Δημητριάδης. Αθήνα: Άγρα 2009, 106-114.

του Όσιμα: «η απόλυτη εγγύτητα του θανάτου γίνεται στην ταυρομαχία αισθητή με τον ίδιο τρόπο που γίνεται και στη συνουσία»<sup>8</sup>.

Για τον Μπατάιγ, βέβαια, που ορίζει τον ερωτισμό ως τη «μέχρι θανάτου επιδοκιμασία της ζωής»<sup>9</sup>, «το πεδίο του ερωτισμού είναι το πεδίο της βίας»<sup>10</sup>. Κάτι τέτοιο σημαίνει ότι, για τα ασυνεχή όντα που είναι πάντοτε ξεχωριστά και ανάμεσά τους υπάρχει «μια άβυσσος, μια διακοπή», προσφέρεται μέσα από τον ερωτισμό η δυνατότητα μιας βραχύβιας εμπειρίας συνέχειας. Ειδικότερα, ο Μπατάιγ χρησιμοποιεί τόσο την αναφροδίσια, όσο και την αφροδίσια αναπαραγωγή για να εξηγήσει τη σκέψη του. Το κύτταρο διαιρείται και σχηματίζει δύο νέους πυρήνες, το πρώτο ον «παύει να είναι» για να δημιουργήσει δύο νέα επίσης ασυνεχή όντα, αλλά όταν «το αρχαϊκό ἔν γίνεται δύο» συμβαίνει στιγμιαία η αλληλουχία<sup>11</sup>. Ανάλογα, στη σεξουαλική αναπαραγωγή, όπου ενώνεται το ωάριο με το σπερματοζωάριο, το νέο ον που παράγεται, χωρίς να ξεφεύγει από την ασυνέχεια, «φέρει μέσα του το πέρασμα στην αλληλουχία, τη σύμφυση των δύο ξεχωριστών όντων – η οποία είναι θανατηφόρα και για τα δύο»<sup>12</sup>. Συνεπώς, η πολύτιμη και πάντοτε βραχύβια εμπειρία της αλληλουχίας είναι μια βίαιη στιγμή που εμπερικλείεται από ή εμπερικλείει τον θάνατο. Κάτι τέτοιο δεν σημαίνει ότι ο Μπατάιγ προτείνει για τον ανθρώπινο ερωτισμό μια «καθαυτό θανάτωση», αλλά μια «αόριστη ισοδυναμία»<sup>13</sup>. Η ίδια όμως προϋποθέτει την «παραβίαση του συγκροτημένου είναι»<sup>14</sup>, δηλαδή τη διάλυση της αδιαπέραστης ατομικότητας. Όταν, παραδείγματος χάρι, κατά την πρώτη ερωτική συνάντηση του ζευγαριού στην *Αυτοκρατορία των αισθήσεων*, η Σάντα ζητά από τον Κίτσι να σταματήσει γιατί η υπέρμετρη από-

<sup>8</sup> G. Bataille, *Η ιστορία του ματιού*, 104.

<sup>9</sup> G. Bataille, *Ο ερωτισμός*, 15.

<sup>10</sup> G. Bataille, *Ο ερωτισμός*, 22.

<sup>11</sup> G. Bataille, *Ο ερωτισμός*, 18-19.

<sup>12</sup> G. Bataille, *Ο ερωτισμός*, 19.

<sup>13</sup> G. Bataille, *Ο ερωτισμός*, 24.

<sup>14</sup> G. Bataille, *Ο ερωτισμός*, 23.

λαυση που βιώνει την οδηγεί στην τρέλα, είναι πιθανό να εκφράζει την οδυνηρή διάσταση της ηδονής και συνεπώς τη βία που αναδύεται κατά την ένωσή με τον άλλον: πώς μπορεί άλλωστε η γυναίκα να νιώθει αναγεννημένη, όπως λέει, αν δεν έχει προηγουμένως κάτι μέσα της πεθάνει;

Πέρα όμως από αυτές τις όχι και τόσο πρόδηλες παραβιάσεις, που αφορούν την εσωτερική ζωή των όντων, η *Αυτοκρατορία των αισθήσεων* περιέχει αρκετά επεισόδια που δηλώνουν την αποφασιστικότητα των εραστών της να αντιταχθούν σε πλειάδα απαγορεύσεων. Ο Μπαταίγ, εξετάζοντας τις θεμελιώδεις απαγορεύσεις που αφορούν τον θάνατο και τη σεξουαλικότητα, την επαφή, παραδείγματος χάρη, με τον νεκρό ή με το αίμα της έμμηνου ρύσης, εντοπίζει την προέλευσή τους στον κόσμο της εργασίας. Ο ίδιος γράφει χαρακτηριστικά στο *Καταραμένο απόθεμα* ότι «η εργασία θα μπορούσε κάλλιστα να είναι η δραστηριότητα από την οποία προήλθε η εξέλιξη της ανθρωπότητας, η πηγή των αποστροφών και των απαγορεύσεων που καθόρισαν την πορεία της»<sup>15</sup>. Συνεπώς, μια κοινωνία που επιθυμεί την ομαλή ροή της παραγωγικότητάς της οφείλει να θέσει υπό περιορισμό τη βία του θανάτου, με την ίδια λογική που οφείλει να χαλιναγωγήσει τη σεξουαλικότητα<sup>16</sup>. Πρωταρχικός λοιπόν στόχος των απαγορεύσεων<sup>17</sup> είναι η απομάκρυνση κάθε βί-

<sup>15</sup> G. Bataille, *The Accursed Share*, II & III (The History of Eroticism & Sovereignty), μτφ. R. Hurley. New York: Zone Books 52007, 83 (εδώ και όπου δεν δηλώνεται διαφορετικά, η μετάφραση είναι δική μου).

<sup>16</sup> G. Bataille, *Ο ερωτισμός*, σ. 88-89.

<sup>17</sup> Η απαγόρευση προτείνει φυσικά την τήρησή της, αλλά παράλληλα προβλέπει και την παραβίασή της: μέσα σε μια κοινότητα, τα μέλη της οποίας ενώνονται από την κοινή εργασία, είναι επιτρεπτή και προβλεφθείσα η υπό προϋποθέσεις προσωρινή άρση των απαγορεύσεων, χωρίς αυτό να σημαίνει την ανατροπή της απαγόρευσης. Στον Μπαταίγ, η σχέση μεταξύ απαγόρευσης και παράβασης είναι αμοιβαίας εξάρτησης, εφόσον το όριο που τίθεται και εμποτίζει με φόβο το απαγορευμένο υπερβαίνεται, έχοντας πρώτα μετατρέψει το τελευταίο σε γεγονός της επιθυμίας (η «ανατροπή ενός εμποδίου ασκεί πάντα μια έλξη»: G. Bataille, *Ο ερωτισμός*, 67). «Ένα όριο», γράφει ο Foucault, «δεν θα μπορούσε να υπάρχει αν ήταν απόλυτα αδιαπέραστο, και, αντίστροφα, η παράβαση θα ήταν μάταιη αν απλώς περνούσε

αιου στοιχείου που διαταράσσει την έλλογη ζωή, ώστε να εξασφαλιστεί η αδιάσπαστη πρόοδος της εργασίας. Η σχέση όμως των εραστών του Όσιμα, ούσα συνεχής σπατάλη ύλης και ενέργειας, αντιτίθεται δυναμικά σε αυτήν την κοινωνική λογική της συσσώρευσης.

Στη σύντομη, παραδείγματος χάρη, σκηνή όπου οι πρωταγωνιστές μεταφέρονται με μια άμαξα στη νέα τους κατοικία, η νεαρή γυναίκα ενημερώνει έκπληκτη τον άντρα ότι ξεκίνησε η έμμηνος ρύση της. Αυτός βγάζει το χέρι του μέσα από τα υφάσματα που τους καλύπτουν, παρατηρεί τα δάχτυλά του που έχουν επάνω ελάχιστο αίμα και τα γλύφει. Η Σάντα του χαμογελά ικανοποιημένη, εφόσον η χειρονομία του αίρει τη φρίκη της απαγόρευσης και, από ακαθαρσία, αναβαπτίζει το αίμα σε κάτι πολύτιμο–ίσως και ιερό. Μια ανάλογη συμβολική κίνηση κάνει και η Σάντα προς τον Κίτσι όταν, κατά τη διάρκεια μιας ερωτικής τους συνεύρεσης, πιάνει ένα ψαλίδι και απειλεί να κόψει το πέος του, ώστε να εξασφαλίσει ότι δεν θα κοιμηθεί με άλλη γυναίκα. Αντ' αυτού, κόβει μερικές τρίχες από την ηβική του περιοχή και τις καταπίνει. Παίρνοντας μια “πρόγευση” του ευνουχισμού, η γυναίκα εφευρίσκει έναν τρόπο να εσωκλείσει στο σώμα της τον εραστή της, η κατάκτηση του οποίου τη θέτει σε συνεχή και εντεινόμενη αγωνιά. Σε κάθε περίπτωση, για τους εραστές της *Αυτοκρατορίας των αισθήσεων*, η βία στον ερωτισμό μοιάζει, όχι μόνο να μην χαλιναγωγείται, αλλά να γίνεται αποδεκτή ως εγγενές στοιχείο του.

Στην ταινία, εξίσου αισθητή είναι και η παράβαση της απαγόρευσης που αφορά τον θάνατο. Ενδεικτικότερη είναι ίσως η σκηνή όπου η Σάντα προτείνει στον Κίτσι να έρθει σε σεξουαλική επαφή με μια ηλικιωμένη γκέισα που συνοδεύει με τη μουσική της τις ερωτοτροπίες τους. Η ένταση της πράξης αφήνει την αδύναμη γυναίκα ξαπλωμένη νεκρικά στο πάτωμα και τον Κίτσι,

ένα όριο συντιθέμενο από ψευδαισθήσεις και σκιές» (M. Foucault, «A Preface to Transgression», στο: G. Bataille, *Visions of Excess: Selected writings, 1927-1939*, επιμ. και μτφ. A. Stoekl. Minneapolis: University of Minnesota Press 1985, 24-40, 27.), γι' αυτό και στον Bataille, συμπληρώνει ο ίδιος, η σχέση της απαγόρευσης με την παράβαση δεν είναι αυτή του «μαύρου με το άσπρο», αλλά έχει τη «μορφή σπείρας» (M. Foucault, «A Preface to Transgression», 28).

χλωμό, να εξηγεί στη Σάντα ότι ένωσε σαν να κρατούσε το νεκρό σώμα της μητέρας του. Προσφέροντας τον εραστή της στην ηλικιωμένη γυναίκα, η Σάντα τον προτρέπει να ζευγαρώσει με την αποκρουστική εικόνα της φθοράς που προμηνύει τον θάνατο. Όταν η ίδια, στη συνέχεια, του λέει ότι «όλα πρέπει να έχουν ένα τέλος» και αυτός της ζητά να «μείνουν ευτυχισμένοι για πάντα», ο θάνατος εμφανίζεται στους εραστές τόσο ως καταστροφική δύναμη, όσο και ως μοναδική διέξοδος από τη φθαρτότητα αυτού του κόσμου. Όμως, όπως σωστά παρατηρεί η Williams, στην *Αυτοκρατορία των αισθήσεων* ο άντρας είναι αυτός που κυρίως κινδυνεύει από τη φθορά του χρόνου: από τον ηλικιωμένο που, στην αρχή της ταινίας, δυσκολεύεται να ανταποκριθεί ερωτικά εξαιτίας του κρύου, έως τον ιδιοκτήτη του εστιατορίου που ενημερώνει τη Sada για τη λιγοστή χρησιμότητα του πέους του, η “αναμέτρηση” με τη γυναικεία σεξουαλικότητα η οποία παραμένει ενεργή, ακόμα και με ρυτιδιασμένο το σώμα, είναι άνιση<sup>18</sup>. Τελικά, η θνητότητα, ο φόβος μιας φθίνουσας σεξουαλικής ικανότητας και μιας απόλαυσης που είναι αδύνατο να παραταθεί για πάντα, είναι που οδηγούν τη Σάντα και τον Κίτσι στην αναζήτηση μίας “λύσης” και στην αποδοχή του θανάτου.

Οι εραστές της *Αυτοκρατορίας των αισθήσεων* είναι παραβάτες και επειδή η κοινωνική εξυγίανση και ο παραγωγικός χαρακτήρας μιας σχέσης – κυρίως δηλαδή το παιδί–, διέρχονται μέσα από τον γάμο. Οι δυο τους “παντρεύονται”, πραγματοποιώντας όμως τη δική τους παράτυπη τελετή που δηλώνει μόνο τη βαθιά εμπλοκή τους στον ερωτισμό. Εφόσον ο Κίτσι είναι ήδη παντρεμένος, αυτός ο, ίσως και χλευαστικός, γάμος μπορεί μόνο να δηλώνει την ψυχική νομιμοποίηση της σχέσης τους, που παραμένει ανορθόδοξη για την κοινωνία από την οποία αναγκαστικά αποσπάστηκε. Η κατοχύρωσή της συμβαίνει στον νέο κόσμο που δόμησε ο ερωτισμός, γι’ αυτό και η γαμήλια τελετή έχει ανάλογο χαρακτήρα: ο ναός υποκαθίσταται από έναν *οίκο τσαγιού* (ochaya) και ο ιερέας, από πέντε γκέισες. Κάποιες από τις ιαπωνικές

<sup>18</sup> L. Williams, *Screening Sex*. Durham: Duke University Press 2008, 202.

παραδόσεις, όπως η εξαγνιστική πόση σάκε, διατηρούνται, αλλά η όλη τελετουργία ολοκληρώνεται με το υπονοούμενο ενός οργίου και την εικόνα των εξουθενωμένων σωμάτων που επιδόθηκαν σε μια εορταστική σπατάλη δυνάμεων.

Συνολικά στην *Αυτοκρατορία των αισθήσεων*, ο ερωτισμός έχει τη δική του τελετουργία που βασίζεται στη θεατρικότητα των συνθέσεων, στην ακούραστη επανάληψη των ερωτικών συναντήσεων και στη σιωπηλή παρακολούθηση του θεάματος από τους τυχαίους παριστάμενους. Κεντρικό βέβαια θέμα, μαζί με τον ερωτισμό, είναι και εκείνο της θυσίας. Το ζήτημα κορυφώνεται στο τέλος της ταινίας, αλλά, προηγουμένως, μία σκηνή στο μέσο της προκαλεί, όπως φαίνεται, τις περισσότερες συσχετίσεις του Όσιμα με τον Μπατάιγ και την *Ιστορία του Ματιού*. Το ζευγάρι βρίσκεται σε μια σπάνια ανάπαυλα από το ερωτικό παιχνίδι, απολαμβάνοντας για μία ακόμα φορά τη μουσική παρέα μιας γκέισας. Ξαφνικά η Σάντα σηκώνεται, πιάνει ένα μανιτάρι από το πιάτο μπροστά της, το ακουμπά στο αιδού της και το προσφέρει στον εραστή της. Ο Κίτσι, έκπληκτος αρχικά, αποδέχεται στη συνέχεια τη νέα “ιδιορρυθμία” της ερωμένης του. Σε ένα επόμενο πλάνο, ακίνητος στα αριστερά, στο πρώτο επίπεδο του κάδρου και σε χαμηλή εστίαση, κρατά το μανιτάρι ανάμεσα στα χείλη του, ενώ η Σάντα του εξηγεί χαμογελαστή: «όλα όσα κάνουμε, ακόμα και το φαγητό, πρέπει να είναι μια ερωτική πράξη». Ο άντρας φαίνεται πως συμφωνεί μαζί της όταν καταπίνει το μανιτάρι, ενώ λίγο αργότερα εισέρχεται ενεργά στο παιχνίδι, εξηγώντας ότι γι’ αυτόν απόλαυση είναι να υπακούει σε κάθε της επιθυμία. Στη συνέχεια δηλώνει ότι θέλει να φάει ένα αυγό. Σε ένα κοντινό πλάνο, που ίσως θυμίζει και εκείνο το, ιδιαίτερα προκλητικό για την εποχή του, έργο του Γκουστάβ Κουρμπέ, την *Προέλευση του κόσμου* (*L’origine du monde*, 1866), το αιδού αποκαλύπτεται στην ολότητά του, καθώς το αντρικό χέρι πλησιάζει και εισάγει το αυγό στον γυναικείο κόλπο.

Γιατί όμως αυτή η σκηνή σχετίζεται άμεσα με την *Ιστορία του ματιού*; Μια προφανής αιτία είναι ότι, στο βιβλίο, τα ερωτικά παιχνίδια των εφήβων

με αβγά είναι πολλά και σε διάφορες παραλλαγές. Αναφέρω ενδεικτικά ένα μόνο παράδειγμα: «Από τότε είναι που έπιασε τη Σιμόν η μανία να σπάζει αυγά με τον κώλο της. [...] Έβαζα, τότε, τ' αυγό ακριβώς πάνω από την τρύπα του κώλου της κι αυτή ξεφάντωνε πηγαينوφέρνοντάς το με μαεστρία στη βαθιά σχισμή των γλουτών της»<sup>19</sup>. Ο Μπαρτ εξηγεί ότι η *Ιστορία του ματιού* είναι στην ουσία της η ιστορία ενός και μόνο αντικειμένου: μια μεταφορική σύνθεση με επίκεντρο το Μάτι, τη «μήτρα» που γεννά μια αλυσίδα όμοιων και παράλληλα ανόμοιων σφαιρικών αντικειμένων<sup>20</sup>. Η πρώτη παραλλαγή της «οφθαλμικής μεταφοράς» είναι το αυγό που θυμίζει το μάτι στη «φόρμα» (oeuf και oeil, αντίστοιχα) και το «περιεχόμενο» (σφαιροειδές και λευκό)<sup>21</sup>. Έτσι, από το μάτι, στο αυγό, στον ήλιο, στους όρχεις του ταύρου, το σύνθετο ερωτικό παιχνίδι συμβαίνει στη βάση μιας μεταφοράς και μιας μετωνυμικής σύμπλεξης που παραβιάζει τα όρια των λέξεων και των εννοιών τους. Με αυτή λοιπόν τη θεμελιώδη διαστρέβλωση της σημασίας των λέξεων, ο Μπατάιγ διαπράττει μια θυσία που καταστρέφει την αξία των αντικειμένων, την ίδια στιγμή που υποκαθιστά την αξία τους σε έναν κόσμο που υπερβαίνει τον δικό τους. Ο ίδιος άλλωστε γράφει σχετικά στο *Καταραμένο απόθεμα*: «Η εσωτερικότητα εκφράζεται μεσ' από ένα πράγμα υπό μία και μόνο προϋπόθεση: ότι το πράγμα αυτό είναι κατά βάθος το αντίθετο του πράγματος, το αντίθετο ενός προϊόντος, ενός εμπορεύματος: μια ανάλωση και μια θυσία. Επειδή το εσωτερικό συναίσθημα είναι ανάλωση, είναι η ανάλωση εκείνη που το εκφράζει, όχι το πράγμα που είναι η άρνησή της»<sup>22</sup>.

Όταν η πρωταγωνίστρια του Όσιμα δηλώνει ότι «όλα, ακόμα και το φαγητό πρέπει να είναι ερωτική πράξη», προετοιμάζει τους θεατές της ταινίας για μια ανάλογη θυσία. Καθώς το αυγό εισέρχεται στον γυναικείο κόλπο,

<sup>19</sup> G. Bataille, *Η ιστορία του ματιού*, 47.

<sup>20</sup> R. Barthes, «The Metaphor of the Eye», στο: G. Bataille, *Story of the eye*. London: Penguin Books, 1977, 119-127, 120.

<sup>21</sup> R. Barthes, «The Metaphor of the Eye», 121.

<sup>22</sup> G. Bataille, *Το καταραμένο απόθεμα*, μτφ. Λ. Λυμπεροπούλου. Αθήνα: Futura 2010, 154.



αποκόπτεται, όπως και στον Μπατάιγ, από τις σύμφυτες ιδιότητές του. Χάνει συνεπώς κάτι από την αξία του ως αντικείμενο και ως τροφή, ενώ εισέρχεται μεταμορφωμένο στον μύχιο κόσμο του ερωτισμού. Όταν η Σάντα βγάζει από τον κόλπο της το αυγό, με τον ίδιο τρόπο που οι χήνες γεννούν τα δικά τους, και το προσφέρει στον Κίτσι, επιβεβαιώνει ότι μοναδικό παράγωγο της σχέσης τους είναι πράγματι η ανάλωση. Σε παρόμοια ανάγνωση καταλήγει και ο Hunter που γράφει ότι η Σάντα γεννά το σύμβολο της γονιμότητας και, με μάρτυρα τη γκείσα με το νεκρικά λευκό πρόσωπο, ταΐζει στον Κίτσι τον “απόγονό” της<sup>23</sup>. Καθώς λοιπόν η τροφή συμφύρεται με τον ερωτισμό, όλες οι ενστικτώδεις λειτουργίες υποτάσσονται στο ενιαίο σύμπαν που κυβερνάται από την απόλαυση, επιτρέποντας τη συνάντηση αυγού και αιδοίου, σε έναν υπαινιγμό που μπορεί να εκληφθεί εξίσου ως η προσφορά του γεννητικού οργάνου για τροφή<sup>24</sup>.

Εκείνο που παρουσιάζει ίσως μεγαλύτερο ενδιαφέρον είναι ότι αυτή η θυσιαστική λογική η οποία συνδέει τον Όσιμα με τον Μπατάιγ, κατά κάποιον τρόπο εκτείνεται έως και την κινηματογραφική δομή της ταινίας. Κατ’ αρχάς, η *Αυτοκρατορία των αισθήσεων* χαρακτηρίζεται από έντονη θεατρικότητα στον τρόπο σύνθεσης των κάδρων και κατ’ επέκταση των πλάνων. Με την κάμερα τις περισσότερες φορές να βρίσκεται σε σταθερή θέση, οι περιορισμένοι χώροι στους οποίους εξελίσσεται η δράση θυμίζουν την κλειστότητα

<sup>23</sup> J. Hunter, *Eros in Hell: Sex, Blood and Madness in Japanese Cinema*. London: Creation Books 1999, 110. Ομοίως προσεγγίζει το στιγμιότυπο και ο Grindon: η απαίτηση της Sada να φάει ο Kichi το αυγό είναι μια πράξη που βεβαιώνει την προτεραιότητα του ερωτισμού, έναντι της τροφής και της αναπαραγωγής. Το δυνητικό παράγωγο της τελευταίας, πρώτα χλευάζεται και μετά προσφέρεται για να καταβροχθιστεί: L. Grindon, «In the Realm of the Censors: Cultural Boundaries and the Poetics of the Forbidden», στο: D. Washburn & C. Cavanaugh (επιμ.), *Word and Image in Japanese Cinema*. New York: Cambridge University Press 2001, 303.

<sup>24</sup> A. P. de Mandiargues, «Ο θεσπέσιος έρωτας», στο: Μ. Δημόπουλος, Ν. Σαββάτης & Α. Κυριαδίδης (επιμ.), *Nagisa Oshima, 35<sup>ο</sup> Φεστιβάλ Κινηματογράφου Θεσσαλονίκης*. Θεσσαλονίκη: Φεστιβάλ Κινηματογράφου Θεσσαλονίκης 1994, 176.

μιας θεατρικής σκηνής. Η αρχιτεκτονική των παραδοσιακών ιαπωνικών σπιτιών συμβάλλει επιπλέον σε αυτή την εντύπωση, σχηματίζοντας συνεχώς νέα πλαίσια, εντός του κινηματογραφικού κάδρου. Το αδιάκοπο άνοιγμα και κλείσιμο, παραδείγματος χάρη, των διαχωριστικών σότζι, ανασυνθέτει συνεχώς τον χώρο, λειτουργώντας όπως το άνοιγμα και το κλείσιμο της αυλαίας μιας θεατρικής παράστασης<sup>25</sup>, αυτή τη φορά, όμως, μέσα στην κινηματογραφική οθόνη. Όπως γράφει και ο Bonitzer, «οι θεατές βλέπουν τον εαυτό τους σ' αυτή την ταινία. Ιδού το πρώτο σκηνοθετικό τέχνασμα. Κάθε στιγμή οι κουρτίνες του δωματίου των εραστών ανοίγουν όπως οι συρταρωτές ιαπωνικές πόρτες (shoji) με τον χαρακτηριστικό τους θόρυβο, ενώ η Σάντα και ο Κίτσι κάνουν έρωτα. Σε όλη τη διάρκεια της ταινίας, τους κατασκοπεύουν ή τους βλέπουν απροκάλυπτα οι υπηρέτες, μαζί με γκέισες που παίζουν μουσική [...]. Το βλέμμα των άλλων σκηνοθετείται αδιάκοπα για να τεθεί υπό αμφισβήτηση»<sup>26</sup>.

Στοιχεία αυτής της αισθητικής εντείνονται και από τον τρόπο που ο Όσιμα οικειοποιείται την ιαπωνική ζωγραφική παράδοση, ουκίγιο-ε («εικόνες του επιπλέοντος κόσμου»), και ειδικότερα τα ερωτικής θεματολογίας σούνγκα. Μάλιστα, η συχνά ηδονοβλεπτική σκοπιά αυτών των εικαστικών συνθέσεων μεταφέρεται και στη σκηνοθετική του προσέγγιση: σε μεγάλο μέρος της ταινίας, η κάμερα παρατηρεί τους εραστές κρυμμένη πίσω από κάποια επιφάνεια ή μέσα από το βλέμμα κάποιου τρίτου προσώπου –συνήθως κάποιας γκέισας που παρακολουθεί, όπως ένας θεατρικός θεατής, τις συναντήσεις του ζευγαριού. Η ηδονοβλεψία συνεπώς γίνεται το φετιχιστικό μοτίβο του ερωτισμού, σχολιάζοντας παράλληλα και την ηδονοβλεπτική φύση του ίδιου του κινηματογράφου. Συμβαίνει όμως εδώ ένα παράδοξο: οδηγώντας,

<sup>25</sup> Βλ. και: D. Desser, *Eros plus Massacre: An Introduction to the Japanese New Wave Cinema*, Bloomington, In: Indiana University Press 1988, 187.

<sup>26</sup> P. Bonitzer, «Η “κορίντα” του έρωτα», στο: Μ. Δημόπουλος, Ν. Σαββάτης & Α. Κυριαδίδης (επιμ.), *Nagisa Oshima*, 177-182, 181.

ο Όσιμα, τους κινηματογραφικούς θεατές σε μια συνεχή ταύτιση με την οπτική θέση όσων παρακολουθούν μέσα στις σκηνές, παράγει έναν “διπλασιασμό της θέασης”. Μολονότι λοιπόν οι θεατές μοιάζει να λαμβάνουν μια θέση εσωτερικά στην κινηματογραφική οθόνη, και άρα να βρίσκονται εγγύτερα στον ερωτικό πυρήνα της αφήγησης, την ίδια στιγμή αυτός μετατρέπεται σε όλο και πιο απόμακρο θέαμα για τους “παρείσακτους ηδονοβλεψίες”. Είναι πιθανό βέβαια, με αυτόν τον τρόπο, ο Όσιμα να θυσιάζει κάτι από την ασύνειδη βύθιση των θεατών στην αφήγηση, προς όφελος ενός ανανεωμένου τρόπου πρόσληψης της κινηματογραφικής εικόνας.

Το θέμα της θυσίας φυσικά κορυφώνεται, μαζί με τη θεατρικότητα, την αποκαλυπτικότητα, αλλά και την τελετουργική φύση των συνθέσεων, στην τελευταία σεκάνς της ταινίας. Μια λογομαχία με τον Κίτσι εξοργίζει τη Σάντα που, για μία ακόμα φορά, τον απειλεί κρατώντας ένα μαχαίρι. Με τον άντρα ξαπλωμένο στα πόδια της και το μαχαίρι ανάμεσα στα χείλη, η γυναίκα ανοίγει το κιμονό της, αποκαλύπτοντας ένα βαθύ κόκκινο γιουκάτα, αλλά και την ακαριαία αύξηση της επικινδυνότητας και του πάθους της. Τότε είναι που συμβαίνει και η πιο ευδιάκριτη εισχώρηση του αντρικού οργάνου μέσα στον γυναικείο κόλπο· ένας πρώτος καταβροχθισμός του παθητικού αρσενικού από το ενεργητικό θηλυκό. Η Σάντα, ενώ σφίγγει μια κόκκινη ζώνη γύρω από τον λαιμό του Κίτσι, επαναλαμβάνει ότι θα τον σκοτώσει, ζητώντας κατά κάποιον τρόπο τη συναίνεσή του. Λίγο πριν πεθάνει, ο άντρας της λέει ότι αισθάνεται σαν «τα σώματά [τους να] έλιωσαν σε ένα και [να] κολυμπούν σε μια κατακόκκινη πισίνα». Όπως φαίνεται, ο ερωτισμός είναι για τον Όσιμα ό,τι και για τον Μπατάιγ και η ηδονή είναι πράγματι πιο βαθιά μέσα στη θανάτοληπτη αγωνία. Οι εραστές βέβαια της Αυτοκρατορίας των αισθήσεων οδήγησαν αυτή τη σκέψη έως την ακρότητα ενός κυριολεκτικού θανάτου, με αντάλλαγμα την έστω και στιγμιαία ένωσή τους. Μετά τον θάνατό του, η Σάντα ευνουχίζει τον άντρα και η ταινία ολοκληρώνεται με την εικόνα των δύο νεκρών και νεκρικά ξαπλωμένων σωμάτων τους. Στο στήθος του Κίτσι γράφει με αίμα: «Σάντα και Κίτσι, μαζί για πάντα», ενώ ακούγεται η φωνή του

Όσιμα, να λέει: : «Η Σάντα πλανιόταν για τέσσερις μέρες στο Τόκιο, με το μέλος που είχε κόψει. Όταν τη συνέλαβαν, έλαμπε από ευτυχία. Η υπόθεση συγκλόνησε την Ιαπωνία. Ο κόσμος έδειξε μεγάλη συμπόνια στη Σάντα. Αυτά συνέβησαν το 1936». Γιατί έχει σημασία ο χρόνος; Επειδή σε μια εποχή πολιτικών αναταραχών στην Ιαπωνία, ο Κίτσι επιλέγει να πεθάνει στο όνομα, όχι της φασιστικής милитарιστικής προόδου της χώρας του, αλλά της απόλαυσης μιας γυναίκας. Η πράξη της Σάντα, από την άλλη, δεν εκλαμβάνεται ως δολοφονία που υπάγεται στους ανθρώπινους νόμους. Αντίθετα, είναι η μεγαλειώδης παράβαση που μετατρέπει αυτήν και τον εραστή της σε σύμβολα ενός ερωτισμού που κατακλύστηκε από την αγωνία για ένωση και έφτασε μέχρι τον θάνατο. Τελικά, αυτό που οι δυο τους διεκδικούν είναι ένας διαφορετικός τρόπος ύπαρξης μέσα στον κόσμο, ο οποίος υπερβαίνει τα όρια της υλικότητας και τους οδηγεί γοργά στον χώρο του μύθου<sup>27</sup>.

<sup>27</sup> Το κείμενο αποτελεί επεξεργασμένη μορφή μερών της διδακτορικής μου διατριβής με τίτλο *Μια φιλοσοφία του ερωτισμού στον κινηματογράφο: Εικόνες της επιθυμίας και ο Georges Bataille*. Α.Π.Θ., Τμήμα Φιλοσοφίας και Παιδαγωγικής, Θεσσαλονίκη 2016, <http://thesis.ekt.gr/thesisBookReader/id/38157#page/1/mode/2up>.



Alanna Lynch

## Disgust and the Fear of Contagion: An Artwork Presentation

**[Abstract]** I present an overview of my artistic practice with a focus on recent work. Based in research and operating between the areas of art and science, my practice is interdisciplinary. Working with performance, materials and living organisms, I use ideas surrounding the fear of contagion and disgust to speak about pressing issues.

Through a wider lens that acknowledges systems of power, within my work I examine how negative affects such as those associated with disgust and fear, are constructed and the aesthetics surrounding them. I'm interested in the political implications of this, how affect can be manipulated, how external forces can exert an influence on an individual and the questions this poses for notions of agency.

Recently a specific focus in my work has been on the fear of contagion and how threat is registered within the body by rupturing notions of its self-containment, themes I believe to be urgent in a contemporary context. Speaking of difference and the visceral body, I have been working with the sense of smell, body fluids and swarms of insects due to their resistance to containment, boundary crossing abilities and affective potency. Working with feelings of disgust and fear I seek to find a balance with an aesthetics of care and sense of intimacy in order to achieve an effect that does not push away the viewer but invites them in.

Ideas such as the behavioural immune system, aesthetic disgust and the transmission of affect are discussed as well as individual works in detail. Works to be presented include *Potentials* (2015) an installation/performance with fruit flies, *Show of Strength* (2015), *Concealed and Contained* (ongoing) and new work with bacteria.

**[Keywords]** disgust, affect, self-containment, contagion

**I**ntroduction. Working as an independent artist and researcher my practice is interdisciplinary, informed by a background in science and various experiences. Drawing on studies in biology and psychology, an overall theme in my work is disgust and the fear of contagion. In this paper I will introduce my artistic practice, present current research in the area of disgust, and

touch on themes of contagion that are relevant to my work. I will then present specific works that deal with these themes. From breeding fruit flies, working with hair and body fluids to more recent experiments with bacteria, all of my work relates to concepts of affect and containment in ways that challenge rigid categories and seek fluidity across borders.

**Background.** Within my artistic practice I work with performance, materials and living organisms to examine the politics of affect and questions of agency. Through a wider lens that acknowledges systems of power, I examine how negative affects such as those associated with the emotions of disgust and fear, are constructed and the aesthetics surrounding them. I'm interested in the political implications and social impact, how affect can be constructed and manipulated, how external forces can exert an influence on an individual and the questions this poses for notions of agency.

Affect is abstract and subtle, operating unconsciously and outside of language according to political philosopher Brian Massumi<sup>1</sup>. Unlike feelings and emotions, affect is not a personal feeling and it has the potential to engage multiple bodies. It is "an ability to affect and be affected... a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act"<sup>2</sup>. A key point to understanding affect is that it operates between people and because of this it can be "potentially such a powerful social force"<sup>3</sup>. Massumi acknowledges some of these implications noting that affect, particularly that related to fear, has a strong influence on behaviour and is frequently used and manipulated for political means<sup>4</sup>.

<sup>1</sup> B. Massumi, *Parables for the Virtual: Movement, Affect, Sensation*. Durham, NC: Duke University Press 2002.

<sup>2</sup> B. Massumi, "Notes on the Translation and Acknowledgements", in: G. Deleuze & F. Guattari, *A Thousand Plateaus*. Minneapolis: U. of Minnesota 1987, xvi.

<sup>3</sup> E. Shouse, "Feeling, Emotion, Affect", *M/C: A Journal of Media and Culture* 8, 2005, 15, <http://journal.media-culture.org.au/0512/03-shouse.php>.

<sup>4</sup> B. Massumi, *Parables for the Virtual: Movement, Affect, Sensation*, 44.

As affect is so abstract, I have identified more concrete emotions to allow me to take a closer look at these issues. In particular I'm interested in the aversive emotions of fear and disgust. Recently a specific focus in my work has been on the fear of contagion and how threat is registered within the body by rupturing notions of its self-containment, themes I believe to be urgent in a contemporary context. Speaking of difference and the visceral body, I have been working with the sense of smell, body fluids and swarms of insects due to their resistance to containment, boundary crossing abilities and affective potency. I seek to balance feelings of disgust and fear with an aesthetics of care. By emphasizing proximity I create a sense of intimacy in order to invite the viewer in, not push them away.

While research and theory play a large role in my artistic practice, ultimately it is based in my own experience. This guides the work drawing on studies in the areas of biology, psychology and experiences in activism as well as formal artistic training in textiles, materials and performance. This allows me to bring multiple perspectives, approaches and sensibilities, from both art and science as well as importantly experience from positions of privilege and more marginal positions.

This research in diverse areas such as biology, psychology, philosophy, politics and interdisciplinary studies forms the basis for my engagement with the concepts of disgust and fear of contagion. Relevant background information is presented below and provides a deeper insight into my work, to be discussed following this overview.

**Disgust.** Disgust is a visceral emotion, deeply rooted in the body and causing distinct physical responses such as decreased heart rate and respiration<sup>5</sup>. For these reasons it has often historically been depicted as a reflexive or automatic unmediated response of the autonomic nervous system. However it

<sup>5</sup> B. O. Olatunji & C. N. Sawschuk, "Disgust: Characteristic Features, Social Manifestations and Clinical Implications", *Journal of Social and Clinical Psychology* 24, 2005, 936.



is in fact strongly cognitive and while disgust has been found across cultures, there are socially constructed variations in what is considered disgusting<sup>6</sup>. Unlike other emotions, it is not exhibited at birth; children do not show signs of disgust until at least the age of three<sup>7</sup>.

One perspective on disgust views the evolutionary advantage it offers, operating as a behavioural immune system<sup>8</sup>. By detecting the presence of disease-causing agents the organism can avoid contact with them without using the energy of the physiological immune system. It is a proactive response used to infer infection from perceptual cues. In this way it functions as a gatekeeper emotion protecting the self from outside threats<sup>9</sup>.

Research has shown that the intensity of the disgust response, and resulting socially avoidant behaviour, is directly related to the individual's perceived vulnerability to infection and thus is highly subjective<sup>10</sup>. As we tend to be sensitive to superficial sensory cues that signal non-normative appearance, the implications can be seen in how we interact with groups of people who look and act differently, in how we experience interpersonal disgust and how this can lead to prejudice and discrimination. In addition, research suggests that these responses are not conscious, we may be unaware of how our social interactions are potentially being mediated by feelings of disgust<sup>11</sup>. The significance of these findings are reflected in the increasingly popularity of disgust as field of study in the last few years, due in part to its

<sup>6</sup> C. Korsmeyer & B. Smith, "Visceral Values: Aurel Kolnai on Disgust", in: A. Kolnai, *On Disgust*. Chicago: Open Court 2004, 1-2.

<sup>7</sup> N. Strohminger, "Disgust Talked About", *Philosophy Compass* 9, 2014, 482.

<sup>8</sup> M. Schaller, "The Behavioural Immune System and the Psychology of Human Sociality", *Philosophical Transactions of the Royal Society B* 366, 2011, 3418-26.

<sup>9</sup> S. B. Miller, *Disgust: The Gatekeeper Emotion*. Wahwah, NJ: Analytic Press 2004.

<sup>10</sup> M. Schaller, "The Behavioural Immune System and the Psychology of Human Sociality", 3420.

<sup>11</sup> B. O. Olatunji & C. N. Sawuschuk, "Disgust: Characteristic Features, Social Manifestations and Clinical Implications", 939.

role in moral psychology<sup>12</sup>.

Beyond its scientific study, disgust has become a popular topic in other fields, including aesthetics and art. Philosopher Caroline Korsmeyer has coined the term “aesthetic disgust” to explain the use of disgust in art, that which provides aesthetic value beyond pleasure through the arousal of emotion. She outlines various functions of aesthetic disgust and the emotions they can give rise to when used to various degrees. For example it can be used as political provocation, it can be funny or erotic. She argues that when disgust is used subtly and reflectively it can in fact be beautiful, invoking fragility and can provide an aesthetic advantage, giving power to the work<sup>13</sup>. Within my own work I approach disgust with the latter intention, attempting to balance the aversive response it induces with a sense vulnerability and care, to use the visceral power and physical response that it evokes to create an embodied experience that reflects the urgency of the issues presented.

**Contagion.** Contagion describes the communication of disease that is passed from one person to another through contact while figuratively it is a harmful idea or influence that spreads<sup>14</sup>. However, contagion is not only a metaphor for how ideas and other matter spread between people but in terms of affect and emotions an actual biological process according to Teresa Brennan<sup>15</sup>.

In *The Transmission of Affect*, she argues that we can feel the affectual states of others within our environment and they can influence our own states with change occurring on a biological level. In other words, the social environment can lead to physical bodily changes. Brennan believes affect

<sup>12</sup> N. Strohming, “Disgust Talked About”, 478.

<sup>13</sup> C. Korsmeyer, *Savoring Disgust: The Foul and the Fair in Aesthetics*. Oxford: Oxford University Press 2011.

<sup>14</sup> “Contagion”, in: *Oxford English Dictionary Online*, <https://en.oxforddictionaries.com>.

<sup>15</sup> T. Brennan, *The Transmission of Affect*. London: Cornell University Press 2004.

can be transmitted between individuals, one-on-one or in larger groups, in a process that occurs primarily through smell and sound. Social influences are conveyed to the body through entrainment, a process whereby people's hormonal and nervous systems are brought into alignment. This can occur through chemical or electrical means.

In the process of chemical entrainment, this functions via the sense of smell and pheromones. Unlike hormones, which operate internally within an individual, pheromones communicate between people through the sense of smell. This occurs unconsciously, as they are excreted externally through the skin or glands. Pheromones, as well as other smells, transmit through direct contact. Taken in through the air, the foreign molecules enter the body through the nose where the particles are registered through contact with the smell receptors. Pheromones emitted by one person can affect another person in various ways: by acting to produce sex hormones, facilitating other physiological changes or by directly provoking specific behaviour<sup>16</sup>.

Further, Brennan cites research in the area of psychoneuroendocrinology, the study of hormonal changes and their relationship to behaviour, that demonstrates the instant effect of airborne chemicals on mood and "point[s] to the power of an unconscious process in determining actions that are rationalized subsequently as one's 'own intentions'"<sup>17</sup>. In particular, she suggests that smell plays a significant role in the study of brain function in consciousness and intentionality<sup>18</sup>. This point is especially significant to my use of smell in installation and performance.

Beyond contagion in a physical sense, the metaphor describes a blurring of categories, spreading from discrete entities to more continuous from an outside threat in language where fear and resistance are implied. This is a common theme within my work, and plays out in many ways.

<sup>16</sup> T. Brennan, *The Transmission of Affect*, 69.

<sup>17</sup> T. Brennan, *The Transmission of Affect*, 75.

<sup>18</sup> T. Brennan, *The Transmission of Affect*, 75.

The following four recent artworks deal with themes of disgust and the fear of contagion.

**Potentials.** *Potentials* (2015-16) is an ongoing research-based project I began in early 2015 capturing two fruit flies I found in my studio and breeding them over many months. I captured them, providing food and they quickly grew exponentially in number.

The fruit fly, *Drosophila melanogaster*, is a model organism in genetic and more general biological research, where knowledge gained through its study can be applied to humans. Although humans and fruit flies may look very different, most of the fundamental biological mechanisms have been conserved through the process of evolution and so it is a useful organism to study in place of humans particularly due to the simplicity of the fly gene structure and its rapid life cycle<sup>19</sup>. While the fruit fly is so useful in the lab at home it is common household pest, often found in the kitchen where it can be difficult to get rid of and is widely seen as disgusting.

Studying Biology at university I took the Introduction to Genetics class in which we bred wild type flies with mutant variants and then extracted the DNA to view the results. Perhaps that experience inspired me to work with them again, when I found them hanging around my studio. However in this project, lacking proper equipment and knowledge I developed my own methods for working with them. Further, with this project I was only observing the flies and allowing them to breed, not interfering in anyway with their genes, and using only locally sourced wild type flies.

Starting with just the two (in retrospect not a very sound genetic strategy!) I experimented with methods of feeding and housing the flies. For example, I originally had kept them in containers with tiny air holes only to discover that the larvae would crawl out and escape. The larvae also escaped

<sup>19</sup> B. H. Hennings, "Drosophila – a Versatile Model in Biology & Medicine", *Materials Today* 14, 2011, [http://dx.doi.org/10.1016/S1369-7021\(11\)70113-4](http://dx.doi.org/10.1016/S1369-7021(11)70113-4).

through small cracks in the container. These were not the only problems I had in keeping the flies under control, it was challenging when I needed to transfer the flies to fresh containers not having access to gases used to subdue the flies in the laboratory. This challenge in the work highlights an important concept, containment. Containment is an important theme I explore in this work, my capture of the flies despite their efforts to defy this.

While in the science lab we used a gas to render the flies unconscious so as to manipulate them outside of their containers, I have no access to this. Instead, I use cold temperature to immobilize the flies; below a certain temperature they are unable to use their wings. I built a containment glove box, which allows me to release the flies into it while keeping them contained. Then I can bring them outside when it's cold and manually transfer them to new containers with new food. The process captured in video allows me to speak of this process of containment, to reveal the borders and in some symbolic way to release the flies, while still keeping them safe.

Containment is strongly linked to contagion. Theoretically, the threat of contagion is that it challenges the perception of self-containment revealing the vulnerability of both the physical body and its boundaries as well as the individual as autonomous entity. Western notions of self-containment draw a distinct boundary between the self and the environment or between multiple selves. Individuals are seen as distinct entities, autonomous in their physicality, thinking and decision-making. There is evidence however that we are much more influenced by our surroundings than we are conscious of. We are not self-contained in terms of energies and emotions<sup>20</sup>. These ideas threaten the stability of the borders of the self and reveal the porous body both physically but also mentally.

Throughout the duration of this project I have struggled with containing the flies physically, both accommodating the rapidly and exponentially

<sup>20</sup> T. Brennan, *The Transmission of Affect*, 6.



image [left]:  
*Potentials*, 2015-16, glove containment box  
with live flies.

increasing population and in providing the right conditions to sustain them. I have also struggled with the ethics of my role in the process and the control I ultimately have over them. Working with the rapid reproduction of the flies while attempting to contain them I examine the fear that is created by the flies as a contagion.

As a model organism, the flies can be seen to stand in for humans. With this work I wonder in what other ways we can learn about humans by studying the flies. Related to this, I'm interested in the responses we have to them, those of fear and disgust in particular, and what this might reveal about us. Within my research I am probing and trying to recreate an aesthetics of this disgust, to identify the aesthetic qualities that provoke these reactions in us.

At the same time, I'm interested in the fly as its own entity, as can be seen in the great care and respect I give them, what could be described as an aesthetics of care. Tarsh Bates describes this as the aesthetic experience that is

produced by proximity to and acts of care (either physical and/or emotional) for a living being, taking into account proximity, duration, and power relations. She says:

Attentiveness to one's aesthetic experiences during care activities and to the responses of the cared for can disrupt the longstanding human/animal dualism and inspire a recognition of our responsibility towards the others with whom we share our world and are often dependent upon<sup>21</sup>.

I live with the flies, so as to provide them the best care over a prolonged period. In this way the work is performative, inhabiting my everyday life. This caring is very labour intensive, work that is mostly invisible and undervalued. Mainly this care involves regulating the temperature to facilitate the most rapid functioning of the life cycle, at around 25 degrees. I must also control the humidity level and take steps to keep mites from invading the population. I routinely provide new food and housing, all of this in response to the needs of the flies, which can change as conditions vary. I keep a careful log of the flies' development. This is necessary in order to adapt the best methods of working with them and to achieve what I want from them, which is for them to healthy and abundantly reproduce.

While I stress the importance of the flies, perhaps reflecting a post-human perspective, in the end I have the power and control over them. This brings up another concern, the ethics of this process. While I am relatively uninvasive in my dealings with the flies, merely providing the best conditions to sustain them, ultimately I have the responsibility for containing them and for the rapid reproduction that results. Working with life as an unpredictable medium, sometimes things go wrong. With this project sometimes all the flies would die. Sometimes mould would take over. Sometimes I would neglect the flies.

<sup>21</sup> T. Bates, "Performance, Bioscience, Care: Exploring Interspecies Alterity", *International Journal of Performance Arts and Digital Media* 10, 2014, 217.

image [right]:  
Potentials, 2015-16, fly data log.

Fly Data Log	
March 21st	<p>11:00 ~ 2000 flies in light. 5000 paper flies in house (dark)</p> <p>~ 30 ~ house warm.</p> <p>12:00 ~ 1000 flies in house.</p> <p>March 21st            (1) ~ 1000 flies in house. 1000 paper flies in house.            (2) ~ 1000 flies in house. 1000 paper flies in house.            (3) ~ 1000 flies in house. 1000 paper flies in house.            (4) ~ 1000 flies in house. 1000 paper flies in house.</p>
March 22nd	<p>March 22nd            (1) ~ 1000 flies in house. 1000 paper flies in house.            (2) ~ 1000 flies in house. 1000 paper flies in house.            (3) ~ 1000 flies in house. 1000 paper flies in house.            (4) ~ 1000 flies in house. 1000 paper flies in house.</p> <p>10:00 ~ 2000 flies in light. 5000 paper flies in house (dark)</p> <p>~ 30 ~ house warm.</p> <p>12:00 ~ 1000 flies in house.</p> <p>Doubtful egg!</p>
March 23rd	<p>March 23rd            (1) ~ 1000 flies in house. 1000 paper flies in house.            (2) ~ 1000 flies in house. 1000 paper flies in house.            (3) ~ 1000 flies in house. 1000 paper flies in house.            (4) ~ 1000 flies in house. 1000 paper flies in house.</p>
March 24th	<p>March 24th            (1) ~ 1000 flies in house. 1000 paper flies in house.            (2) ~ 1000 flies in house. 1000 paper flies in house.            (3) ~ 1000 flies in house. 1000 paper flies in house.            (4) ~ 1000 flies in house. 1000 paper flies in house.</p>

As I said, when I first began working with the flies I could not figure out how to keep them under control and they were reproducing at an alarming rate forming swarms. For me this was horrifying, to see this abundance of life that was needy and dependent on me for its sustenance. William Miller in *The Anatomy of Disgust* perhaps captures this feeling as he explains,

What disgusts, startlingly, is the capacity for life, and not just because life implies its correlative death and decay: for it is decay that seems to engender life... Death thus horrifies and disgusts... because it is not an end to the process of living but part of a cycle of eternal recurrence<sup>22</sup>.

With a USB microscope I can view the flies up close and record their movements via video. On a larger scale the feeling of disgust and the sense of threat also increase as the fly becomes closer through the microscope. Under the microscope it is possible to see the coarse black hairs on the body,

<sup>22</sup> W. Miller, *The Anatomy of Disgust*. London: Harvard University Press 1997, 40.





image [left]:  
*Potentials*, 2015-16, dead  
flies.

the slimy larval casings and eggs something that I emphasize in the process of drawing. I'm interested in these aesthetic properties of the fly, those perceptual cues that we perceive as disgusting. Nina Strohminger in her review of disgust has identified some sensory properties associated with disgust such as sliminess, stickiness and discoloration<sup>23</sup>. I'm interested in exploring the aesthetic correlates to these properties.

With video I can similarly capture the qualities of the movement of the flies which seem inherently disgusting: twitching, throbbing, writhing etc. The sound, a low background recording of the flies buzzing, also contributes to an overall atmosphere and feeling perhaps increasing our unease. To come back to this idea of aesthetic disgust, using these stimuli to arouse contributes not only to a cognitive experience of the work but also a sensory one. Using this aesthetic visceral response, a "somatic spasm"<sup>24</sup>, allows me to create a subtle sense of unease.

I have presented this work twice publicly; I moved my studio workspace to the Gothenburg Konsthall (2015) and the Collegium Hungaricum

<sup>23</sup> N. Strohminger, "Disgust Talked About", *Philosophy Compass* 9, 2014, 480.

<sup>24</sup> C. Korsmeyer, *Savoring Disgust: The Foul and the Fair in Aesthetics*. Oxford: Oxford University Press 2011, 100.



image [right]:  
*Potentials*, 2015-16,  
installation detail.

Berlin (2016), as an installation and performance. The installation served also as my workspace where I was present to take care of the flies and to observe and importantly my presence provided the opportunity to speak with the audience and to mediate the work.

The most recent installation was in April in Berlin. This installation had more of a focus on interaction and consisted of a large workspace with two projectors, one hooked up to a live microscope camera, eleven videos played on televisions and tablets, the live flies in jars, a sound recording of the flies, photos, drawings, notes, readings, research and diagrams.

The audience response to the work varied, from disgust to curiosity, often a mix of both. I encouraged interaction and people could and did get very close to the work. Some even read the theory I had laid out as part of my research workspace, on the topics of affect, contagion, containment and disgust as well as the science behind *Drosophila melanogaster* as a model organism. This literature provided an opening to the work on a deeper theoretical level and was available for people to discover if they chose to pay attention and take the time.

Proximity is a key feature of both disgust and contagion, the closer you get the greater feeling of disgust and the greater risk of contagion. In my performance I use proximity as a strategy, to bring the audience in close to observe and to create a more personal interaction. For example with this installation the audience has to bend down to see the work some of which is small and intricate.

For Sara Ahmed a limitation of the disgust response is that it does not allow enough “time to digest”<sup>25</sup> the object. In her discussion of disgust in terms of power relations she writes on how important it is to get close enough before pulling away in order to fully understand the object. I believe that physical closeness facilitates empathy and understanding in conveying of the work, particularly when working with something like disgust that may push people away. This is something I have also made use of in other performances, as I’ll discuss shortly.

This is an example of one of my works with insects. As I said before I have been working with insects, body fluids and the sense of smell because I can use to them to highlight ideas around containment and boundaries, which are integral to discussions of disgust and contagion. Elizabeth Grosz talks about body fluids in a way that I feel can also be applied to smell and insects. She says they demonstrate the permeability of the body and “affront a subject’s aspiration toward autonomy and self-identity.” Without any stable form “they are engulfing, difficult to be rid of; any separation from them is not a matter of certainty... Body fluids flow, they seep, they infiltrate; their control is a matter of vigilance, never guaranteed”<sup>26</sup>. With this in mind, I’d like to briefly show some of my other work as it relates to these themes.

**Show of Strength.** In my work *Show of Strength* (2015) I use both body fluids and smell to speak about these issues. With this work, I use a rope to

<sup>25</sup> S. Ahmed, *The Cultural Politics of Emotion*. Edinburg: Edinburg University Press 2004, 99.

<sup>26</sup> E. Grosz, *Volatile Bodies: Toward a Corporeal Feminism*. Bloomington: Indiana Univ. Press 1993, 194.

suspend a large jar filled with my urine from the ceiling. Here I am interested in the effect that subtle use of smell can have, perhaps on an unconscious level. The strong smell of the urine comes from the growth of bacteria that accumulates over time, something that becomes a factor when collecting large amounts from one source. In a past performance I have used large quantities of old urine however the smell was overpowering, physically pushing people away and eliciting a very strong (negative) response. Using such a charged material as urine I work to bring people close, not to provoke them and push them away. Therefore with this current work I use the odour subtly; the jar has a very small hole at the top that limits the extent to which the smell is diffused into the room. I also change the urine regularly in an attempt to maintain a level of smell that is just below what is perceivable, acknowledging that this varies among people and seen in the varied response to the work.

Once again speaking of proximity and disgust, smell is a contact sense, molecules physically enter the nose and into the smell receptors. Awareness of this direct contact may increase this feeling of disgust. In this way smell is an intimate and enveloping sense, unlike sight and sound that are more distanced<sup>27</sup>. The sense of smell is strongly linked to affect and memory<sup>28</sup>. There is something about a biological smell in particular that I find so potent and emotionally powerful, perhaps serving a protective function. Smell also elicits a polarizing response, a strong feeling of like or dislike and it marks the boundary between self and others<sup>29</sup>. As critic and curator Jim Drobnick explains smell is often “the means to corporealize dislike and a prominent excuse for expressions of racism, sexism, classism and xenophobia”<sup>30</sup>. In my work I attempt to access the power and affect that smell elicits. Through the

<sup>27</sup> L. Shiner and Y. Kriskovets, “The Aesthetics of Smelly Art”, *The Journal of Aesthetics and Art Criticism* 65, 2007, 277.

<sup>28</sup> L. Shiner and Y. Kriskovets, “The Aesthetics of Smelly Art”.

<sup>29</sup> J. Drobnick, *The Smell Culture Reader*. Oxford: Berg 2006, 13-14.

<sup>30</sup> J. Drobnick, *The Smell Culture Reader*, 14.



image [left]:  
*Show of Strength*, 2015, Installation, Blond hair,  
glass jar, urine.

use of smell in installations and performance I create a shared space in which the audience becomes directly implicated in the work, taking the smell into their body. This physical intervention facilitates ideas surrounding the body and experience such as privilege, power and marginalization.

The rope itself is made of blond hair that I collected when living in Sweden. In creating this work, I obtained bags of garbage from hair salons and then sorted through to pick out the hair, a process that was itself disgusting. I then separated the hair by colour, taking a continuous property into subjective discrete categories. The blond phenotype represents recessive genes, vulnerable to the expression of the more dominant dark hair phenotypes. My use of the carefully selected blond hair reflects this vulnerability where darkness becomes a contagion.

A visual construct of the Swedish identity portrays the white skinned, blue-eyed, blond haired Swede as unmarked, normal and conventional and where any deviation denotes “Other” or “foreigner”. This despite the fact

that most of the hair I collected was dark and not blond. Swedish art historian Jeff Werner notes that it is now more important to look “Swedish” than it has been before, pointing to nationalist and racist propaganda where this blond “Swedishness” is most emphasized<sup>31</sup>.

The rope is composed of individually spun strands of yarn that are then twisted together. The strands I spun from the hair were extremely fragile due to the texture of the hair (blond as typical of most Caucasian hair lacks a cuticle scale making it difficult to “catch” and form a yarn). However once twisted together into the rope, it became very strong. Despite appearances and the fear that the rope might break from the weight of the urine at risk of crashing to the floor and spilling everywhere, I calculated that it can in fact hold up to 720 kg, despite the fragility of its parts. In reality the physics behind the hanging jar is somewhat precarious which may contribute to the feeling of uncertainty and potential loss of control.



image [right]:  
*Concealed and Contained*, 2016,  
Performance, Photo: Julia Bauer.  
Supported by Tempting Failure CIC and  
Arts Council England.

<sup>31</sup> J. Drobnick, *The Smell Culture Reader*, 37.

**Concealed and Contained.** Another work with hair, this time my own, *Concealed and Contained* is an ongoing project I have been working on since 2009. I have been collecting my hair as it falls from my head and spinning it into a yarn. Unlike the hair I used to make the rope, the texture of my hair creates a very strong yarn. It is the very qualities of my natural kinky hair, those that make it unruly and coarse and which reveal my African ancestry, that facilitate the manipulation of the material. This is one of many works I have created using my own hair as a primary material. I work with these qualities of the hair and its affective state: the way it can be perceived as beastly, as something not-human, something to be feared, to challenge constructed aesthetic notions and values. With this work I reference the politics of black hair/ the black body and hierarchies of value.

When I perform this work I continue to crochet over my naked body, covering it, having started at the top of my head and with the eventual goal to cover it all down to my toes. Covering my body puts the focus on its borders on the space between myself and the audience, while at the same time creating ambiguity through the act. This work is usually performed in a small space where the audience needs to watch from up close. Again I use proximity as a strategy to encourage the audience to come close and to perhaps experience the act in a new way. This work reflects the themes of disgust and contagion in more subtle ways, through what it suggests. Given the construct of race, again darkness/blackness can be viewed as a contagion.

**Newer works with bacteria.** Most recently I have been working with bacteria, producing kombucha tea in order to grow the symbiotic colony of bacteria and yeasts (SCOBY) present in the cellulose and responsible for the fermentation process. This bacterial cellulose produced can be dried and used as a textile material. While wet it is slimy, it smells and is overall quite disgusting. The smell of the SCOBY is significant and unusual. Particularly while drying the strongly acidic, slightly sweet odour becomes stronger and more

like a smell related to the human body. As well as a material that I can manipulate and form, growing the bacterial cellulose is ongoing research and an intervention into my body. I am actively consuming this material as I work with it in other ways.

My interest in working with bacteria goes beyond the material properties. Given that about half of the cells in the human body are bacterial cells<sup>32</sup> and acknowledging the microbiome-gut-brain axis whereby bacteria in the gut have been shown to effect the mind, how people think, feel and even behave<sup>33</sup> bacteria can be seen as radical in the potential it has to challenge categories such as subject/object, mind/body and human/non-human.

Currently experiments with this substance are a work in progress, although I have produced objects and performances with it. From the dry material I have constructed multiple pairs of gloves. These appear skin-like, the tone dependent on the thickness of the cellulose. Gloves are a symbol of protection between the outside and inside, fortifying the borders of the otherwise vulnerable body. These gloves are made from bacteria themselves, calling into question simplistic, dualistic thinking in favour of a more nuanced understanding. Further, I see the hand as the site of action, linking it to affect and agency.

In performance, I first offer the drink to the audience so that they can also consume it and be physically implicated, extending the earlier discussion around smell, before revealing the full properties of the wet SCOBY. A strong focus in performance is on the smell and my body in relation to the material. At the end I share the substance, for people to take, so that they too can make it at home and effectively passing it on, making the substance literally contagious.

<sup>32</sup> R. Sender, S. Fuchs & R. Milo, "Revised Estimates for the Number of Human and Bacteria Cells in the Body", *PLoS Biology* 14, 2016, <http://dx.doi.org/10.1371/journal.pbio.1002533>.

<sup>33</sup> A. D. Farmer, H. A. Randall & Q. Aziz, "It's a Gut Feeling: How the Gut Microbiota Affects the State of Mind", *Journal of Physiology* 592, 2014, 2981-2988.





image [left]:  
Work with bacteria, 2016,  
Performance.

Actively working with bacteria as a medium, particularly within the context of performance, allows me to challenge ideas of agency, autonomy, and constructions of individuality, which form the basis for Western philosophy.

**Further discussion.** Beyond the themes discussed above my work concerns itself with subverting dualities and rigid categories. I feel contagion is such a relevant theme today as it suggests a movement towards fluidity of concepts and reflects contemporary thought, for example in terms of race, sexuality, gender, post-humanism, while engaging with the foreign or unknown. Implicit in this engagement are systems of power. Fear of this fluidity reflects the ability these ideas have to destabilize hierarchies of power.

**Conclusion.** In all of my work, I am interested in how relations between people, and with other entities, are impacted by ideas surrounding contagion while my interest in disgust relates to its role in maintaining boundaries, whether physical, social, or moral. Within my performative practice I investigate aversive feelings but by using subtlety and proximity, I present them in a way where people can come close and perhaps gain a new understanding or perspective. Through research, performance, growing, caring, labour and object making, I am enacting ideas that challenge the fear of contagion as it relies upon out-dated notions rooted in Western philosophy.

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Jenifer Wightman

## Material Empathy in an Indivisible Landscape: Colorful Bacteria Colonize the Underbelly of NYC's Most Polluted Waterways

**[Abstract]** In Robert Smithson's 1973 *Artforum* article "Frederick Law Olmsted and the Dialectical Landscape", he suggested that the art of remediating could be termed "mud extraction sculpture" where "A consciousness of mud and the realms of sedimentation is necessary in order to understand the landscape as it exists."

Extraction engages a process of selection and rejection. In the pursuit of selecting a desired form (positive), an offcast waste product (negative) is also formed. These "wastings" from "production" – often recognized for having adverse impacts on the ecosystem – create new landscapes. In the United States, the worst of these "new" landscapes are designated Superfund Sites (aka Comprehensive Environmental Response, Compensation, and Liability Act of 1980 [CERCLA]), requiring national, state, and polluting industries to pool funds to remediate highly contaminated sites. To see what was living in New York City's three Superfund sites, I fabricated steel and glass frames to hold mud and water from each: Hudson River (Polychlorinated biphenyls, PCBs), Gowanus Canal (mire of industrial wastes), and Newtown Creek (chronic oil contamination larger than the 1989 Exxon Valdez oil spill).

Though difficult to see individually, microbes existing within mud photosynthesize pigments. As a species grows from individual to colony, it becomes visible as pointillist pigments amass horizontal blocks of transient color. As these bacteria express themselves (i.e. live: consume, reproduce, deplete resources, release wastes), they exhaust their habitat and create an altered landscape suitable to a successor. Like us, bacteria are bound by the law of conservation of mass; they constantly select and reject resources from the finite landscape. The resulting processes of growth and decay are intimately linked inversions resulting in beautiful transforming colorfields. As evidenced by these vibrant and literal portraits made from the mud of three Superfund sites, our "wastescape" still afford simple, highly adaptable, single-cell organisms a viable landscape to craft a unique, colorful, and synthetic existence. Of course, these human-transformed habitats are not amenable to all life but the industry of microbial metabolism continues. Life & landscape is an intimate, malleable, and reciprocal whole.

**[Keywords]** mud painting, photosynthesis, pigment, bacteria, Superfund, CERCLA, Gowanus Canal, Hudson River, Newtown Creek, New York City, pollution, toxic, transforming colorfield, waste

... but everyone boasts that he discovered the whole

Empedocles of Acragas, 490-430 BCE<sup>1</sup>

**Circular Reasoning:** Being alive requires a life of extraction. Extraction is a process of selection and rejection from the whole. The selected + the rejected = the redistributed whole from which selection and rejection continue to extract livelihoods.

In selecting a *desired* form (positive), an *undesired* waste product (negative) is also formed. Over time, often the supply of a desired resource decreases and the offcast waste material increases. Our cell phones, for example, require that we excavate the Molycorp Mountain Pass<sup>2</sup> rare earth element facility in California's Mojave Desert, the only rare earth facility in the United States. The desired rare earth elements are used to make crucial parts for phones. So while the "mountain" is now an increasingly large hole, the discarded cell phones - small reservoirs of these limited rare earth elements - are increasingly mounding up in disparate land-fills<sup>3</sup> all over the world. Our culture of industry is also a culture of accumulated and disorganized waste.

<sup>1</sup> "Narrow are the means of apprehension spread throughout the limbs. Many wretched things burst in which blunt the thoughts. People see a tiny part of life during their time and swift-fated they are taken away and fly like smoke, persuaded only of whatever each of them has chanced to meet as they were driven everywhere, but everyone boasts that he discovered the whole. These things are not in this way to be seen or heard by men or grasped with the mind. But you, since you have turned aside to this place, will learn; mortal cunning has reached no further." (Empedocles of Acragas, Fragments, *On Nature*, Book 1; 14:43, in: R. D. McKirahan, *Philosophy Before Socrates*, 2010, 235)

<sup>2</sup> K. Wiens, "A Visit to the Only American Mine for Rare Earth Metals" *The Atlantic*, 02/12/2012, <http://www.theatlantic.com/technology/archive/2012/02/a-visit-to-the-only-american-mine-for-rare-earth-metals/253372/> (accessed 09/13/2016).

<sup>3</sup> According to the 2011 EPA report "Electronics Waste Management in the United States Through 2009", 11% of our cell phones are recycled suggesting that 89% of these rare earth elements are diffusely populating landfills all over the place, Table 10, 11 & 12. p 26 of US EPA Office of Resource Conservation and Recovery, National Center for Environmental Publications (NSCEP).

Both the pre-consumer mining “waste” (tailings) or post-consumer discarded “wastes” (trash) – merely co-products of our life – are often recognized as having adverse impacts on the ecosystem (and notably our health). In actuality, “waste management” creates uncharted territories. The worst of these poorly managed “waste-scapes” in the United States are designated “SUPERFUND” sites – sites so polluted that local, state, and national governments along with polluting companies pool large quantities of money – where the federal government oversees the shared costs of remediating highly contaminated sites.

US EPA designation of Superfund was created after the tragic events of “Love Canal”. Named after the entrepreneur William Love, Love Canal was a 1-mile canal dug in the late 1800’s in Niagara Falls, NY. The canal was abandoned and morphed into a local ice skating spot. By the 1920’s it became the city dump. From 1948 to 1953 Hooker Electrochemical company was the sole owner and user, depositing 21,000 tons of chemicals, including “caustics, alkalines, fatty acids and chlorinated hydrocarbons produced from the manufacturing of dyes, perfumes, solvents for rubber and synthetic resins”<sup>4</sup>. This canal, now a “filled” in landscape, was deeded to the Niagara Falls School Board in 1953 for \$1 with a liability limitation clause<sup>5</sup>. Two schools

<sup>4</sup> [https://en.wikipedia.org/wiki/Love\\_Canal](https://en.wikipedia.org/wiki/Love_Canal) (accessed 07/25/2016).

<sup>5</sup> Liability limitation clause: “Prior to the delivery of this instrument of conveyance, the grantee herein has been advised by the grantor that the premises above described have been filled, in whole or in part, to the present grade level thereof with waste products resulting from the manufacturing of chemicals by the grantor at its plant in the City of Niagara Falls, New York, and the grantee assumes all risk and liability incident to the use thereof. thereof, no claim, suit, action or demand of any nature whatsoever shall ever be made by the grantee, its successors or assigns, against the grantor, its successors or assigns, for injury to a person or persons, including death resulting therefrom, or loss of or damage to property caused by, in connection with or by reason of the presence of said industrial wastes. It is further agreed as a condition hereof that each subsequent conveyance of the aforesaid lands shall be made subject to the foregoing provisions and conditions.” [https://en.wikipedia.org/wiki/Love\\_Canal](https://en.wikipedia.org/wiki/Love_Canal) (accessed 07/25/2016).

image [right]:  
Gowanus Canal Mud  
collection and  
installation: Left  
Image - Collecting  
mud in the Gowanus  
Canal with the  
Dredgers Club,  
August 2012, photo  
by Eymund Diegel;  
Right Image -  
installing mud inside  
the 15"x15"x2" steel  
and glass frames.



and residential housing were built on this filled-land. By the 1970s there were significant health issues for those living on or near the area. After years of investigative reporting and community research, the situation of Love Canal prompted President Jimmy Carter in 1978 to announce a federal health emergency and allocated federal funds to help clean up the site. Congress passed the Comprehensive Environmental Response Compensation and Liability Act of 1980 (CERCLA – or the Superfund Act). CERCLA created a National Priorities List – a list of hazardous waste sites in the US as assessed by the Environmental Protection Agency (EPA). After years of remediation, Love Canal was removed from National Priority List in 2004<sup>6</sup>.

There are three New York City waterways that are currently registered as Superfund Sites by the Federal Government: Hudson River, Newtown Creek, and Gowanus Canal. Between 1947-1977, General Electric released between 500,000 pounds and 1,500,000 pounds of PCBs (Polychlorinated biphenyls, a potent carcinogen) into the Hudson River. From the 1950's to 1978, BP, Exxon, Mobil, Phelps, Chevron, Texaco, and others, “spilled”

<sup>6</sup> <https://www.epa.gov/superfund/superfund-history> (accessed 09/13/2016).

“leaked” and/or “lost” 30 million gallons of oil into Newtown Creek – a 3.5-mile estuary separating Brooklyn and Queens that joins with the East River. Gowanus Canal is a 1.8-mile canal built in Brooklyn during the 1880s. It was home to gas plants, tanneries, paper mills, and chemical plants. It is loaded with polyaromatic hydrocarbons (PAHs), PCBs, heavy metals, and more. According to the EPA Gowanus Canal “has become one of the nation's most seriously contaminated water bodies”.

In the spillway that pours out of the Wollman Memorial Ice Rink, I noticed a metal grocery cart and a trash basket half submerged in the water. Further down the spillway becomes a brook choked with mud and tin cans. The mud then spews under the Gapstow Bridge to become a muddy slough that inundates a good part of The Pond, leaving the rest of The Pond aswirl with oil slicks, sludge, and Dixie cups. ...The maintenance operation could be treated in terms of art, as a “mud extraction sculpture.” ...A consciousness of mud and the realms of sedimentation is necessary in order to understand the landscape as it exists.

Robert Smithson<sup>7</sup>

**Understand the landscape *as it exists*...** By applying a microbiology technique developed by a 19th century soil scientist, Sergei Winogradsky, my artwork makes visible the the colorful existence of bacteria living and dying in mud and water samples. As these bacteria extract resources, they express themselves (i.e. live: consume, reproduce, deplete resources, release wastes); they exhaust their habitat creating an altered landscape suitable to a successor (Wightman 2008). In these unaltered photographs, the *figure* & the *field* colorfully morph and move into one another from this singular mass of finite resources. Here, there are bodies actively excavating, mining, metabolizing, and synthesizing; these are waves of selecting and rejecting that explore the shifting potentiality of a landscape *as it exists*. These portraits

<sup>7</sup> R. Smithson, “Frederick Law Olmsted and the Dialectical Landscape”, ArtForum, 1973, 127.

are of both a place and the life this place affords. It is precisely our limits of vision at the microscopic level that makes us unable to separate the figure (agent) from the field (minable resource). While technically a “landscape painting”, with a microscope these temporal portraits of a place could be considered a “daily life painting” (portraying ordinary bacteria engaged in common everyday life activities). The ground is synthesized into the figure just as the figure decomposes into the ground. Each within and among the other. While fore and back are always a matter of perspective, ground is essential for extracting – for selecting and rejecting resources; “ground” is a matter of life.

Like us, bacteria are bound by the law of conservation of mass. The processes of growth and decay are intimately linked inversions resulting in beautiful transforming colorfields. In sites recognized by *Homo sapiens sapiens*<sup>8</sup> (“man the knower-knower”) as “wastescapes”, these vibrant portraits of living mud provide evidence that simple, highly adaptable, single-cell organisms<sup>9</sup> are crafting a unique, colorful, and synthetic existence. Of course, these Superfund habitats are not amenable to all life, but the industry of microbial metabolism is decomposing our wastes and synthesizing their livelihood. For living compositions of matter such as humans or bacteria, that which is outer shall become reformed inner and vice versa. Life & landscape is an intimate, malleable, and reciprocal whole.

<sup>8</sup> *Homo sapiens sapiens* evolved 20,000 to 100,000 years ago, and is the current name of our human population with nearly 8,000,000,000 individuals as compared to *Homo sapiens idaltu* “man-the-first-born-knower” that came onto the scene ~160,000 years ago.

<sup>9</sup> Bacteria have a 3.5 billion year old heritage with a recent estimates that there are approximately 5,000,000,000,000,000,000,000,000,000,000,000,000,000,000 currently alive, Prokaryotes, the unseen majority, Whitman et al 1998 PNAS. <http://www.pnas.org/content/95/12/6578.full>.



We need the tonic of wildness – to wade sometimes in marshes... At the same time that we are earnest to explore and learn all things, we require that all things be mysterious and unexplorable, that land and sea be infinitely wild, unsurveyed and unfathomed by us because unfathomable. [...] We need to witness our own limits transgressed, and some life pasturing freely where we never wander. We are cheered when we observe the vulture feeding on the carrion which disgusts and disheartens us, and deriving health and strength from the repast. [...] *Compassion is a very untenable ground.* It must be expeditious. Its pleadings will not bear to be stereotyped.

H. D. Thoreau, 1854<sup>10</sup>

**We need to witness our own limits transgressed.** The United States boasts of being the first country to legally protect “wilderness” with the Wilderness Act of 1964<sup>11</sup>. Initially it protected 9.1 million acres. Today it protects 110 million. By the Wilderness Act definition, “A wilderness, [...] is hereby recognized as an area [...] where man himself is a visitor who does not remain.” In his 1973 *ArtForum* article, Smithson critiques our national parks: “Today, Yosemite is more like an urbanized wilderness with its electrical outlets for campers and its clotheslines hung between the pines.” He also critiques other land management strategies: “Some 5.5 millions of acres, an area the size of New Hampshire, is currently being bought up in North Dakota, Wyoming, and Montana by mining companies. “I think” says Interior Secretary Rogers Morten [*Newsweek*, 11/09/1972] “we can set the standard for a new mining ethic so that the deep seams can be mined and closely followed by an environmental program that is compatible esthetically and with proper land use.” One can only wonder what his notion of “esthetics” is”<sup>12</sup>.

<sup>10</sup> H. D. Thoreau, *Walden*. 1854. Chapter 17 (Spring), Paragraph 24.

<sup>11</sup> “A wilderness, in contrast with those areas where man and his own works dominate the landscape, is hereby recognized as an area where the earth and its community of life are untrammelled by man, where man himself is a visitor who does not remain.” [https://en.wikipedia.org/wiki/Wilderness\\_Act](https://en.wikipedia.org/wiki/Wilderness_Act).

<sup>12</sup> R. Smithson, “Frederick Law Olmsted and the Dialectical Landscape”, 127.

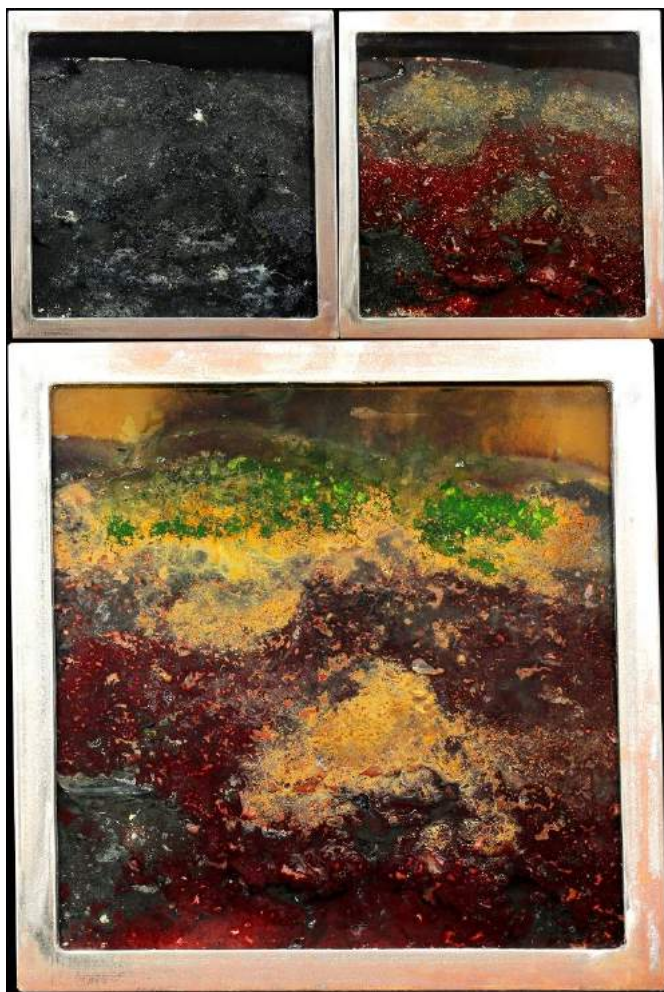


image [left]:  
Gowanus Canal Time  
Lapse. Clockwise:  
August, October,  
December 2012.  
Frame is 15"x15"x2".

Smithson's skepticism about this esthetic approach to the land might explain our current moment of naming these kinds of man-made-ecosystems Superfund Sites rather than "wildernesses" (where humans merely visit, but where microfauna thrive). However, despite its Superfund designation, the property values surrounding the Gowanus Canal are competitive

with most neighborhoods in rapidly growing Brooklyn, a target of a new kind of urban speculation. That is, the toxic-to-human wilderness of Gowanus is expected to be re-conquered (or more correctly contained by capping the mess with concrete and covering the concrete with clean dirt) and subsequently making it a desirable rugged outback for the civilized Manhattan to enjoy.

In perhaps the best example of effective citizen action, the Gowanus Dredgers Canoe Club set up an old tractor-trailer alongside the Gowanus Canal to store canoes. Since 1999, they have been logging citizens that take the club boats out to explore the “Industrially-zoned” canal. In response to logged recreational activity occurring within the Industrial Zone and evidence of Canal fishing and fish consumption, the EPA had to enforce a public health and remediation level safe for those human activities. This direct use mandated the Canal's inclusion on the National Priorities List and triggered a half billion-dollar cleanup program. Here, the growth of the economy has come into conflict with the home. According to the current Wikipedia definition of *oikos*, the Greek root behind ecology and economy, refers to three related but distinct concepts of home: the family, the family's property (land/resources and slaves/labor, which formed the basic agricultural unit of the ancient economy), and the house.

So while some contemporary economic models (growth of saleable products made from material resources with human or fossil labor) express apathy for an ecosystem (Home) by externalizing costs for waste management (e.g. “contaminating” the Gowanus canal), our current system of localized human democracy (“by and for the people” mandated by the US EPA in the form of Superfund) becomes an act of compassion for other people (within the geo-political landscape of the United States) which effectively becomes site-specific ecosystem empathy (has impact on non-human entities: bacteria, oysters, whales, tidal flux with the Atlantic ocean, etc.).

My hypothesis prior to making these “portraits”, was that nothing would live and I would find no living pigment in these industrially zoned landscapes considered too toxic for humans. With these paintings, bacteria taught me that Waste, as a concept, seriously lacks Imagination. It is with these paintings, that I became brutally aware of the limits of my comprehension of life and the landscape – painted, unpainted, languaged, categorized, sculpted to grow like an Olmsted park, or blown away from mountain top coal-mining so I can write this article with primarily fossil-life electricity. That is, the forms of matter I metabolize to make my life, is the same matter that will go on to make other life from my daily or my end-of-life waste. Like all life, I am a discrete momentary mobilization of the finite landscape with infinite past and future formulations. While it may take bacteria a long time to decompose the suite of exotic chemicals we released into these environments, bacteria are internalizing and transforming our toxic waste and releasing their metabolic wastes. In effect, bacteria are cleaning our waterways without any federal funding. Form is a time-limited definition of matter; form is malleable, intimate, and reciprocal with both its past and its future. We can reject, discard, dump, and abhor, or we can recover and respect the composite of this distinctly finite planet where everything is *implicitly raising awareness of empathy; we are all OF until we are OUT OF.*

**Acknowledgements.** Many Thanks to the Lower Manhattan Cultural Council, Eymund Diegel & the Gowanus Dredger’s club, John Lipscomb & the RiverKeeper, Anne Stanner & the Art Student’s League, Mark Shelby Perry, Heidi Cooley, Margaret Jamieson, and Coburn, Nate & Nancy Wightman.

image [right]:  
Mud Samples from  
three superfund  
sites photographed  
when mud was  
approximately 3  
months in the steel  
and glass vessel,  
photographed  
December 2012 in  
my LMCC Studio;  
Left to Right:  
Hudson River,  
Newtown Creek,  
Gowanus Canal.





Avi Rosen

## The Cyberspace and the Emancipated Artist

**[Abstract]** This paper highlights the cyber-artist and analyses his place and his art in cyberspace. The central argument is: cyberspace creates a real change in the artist, his art and the art condition. Some argue that artificial intelligence is the attempt to make humanlike machines. As soon as the contemporary artist plunges into cyberspace the whole sphere of knowledge restructures itself around him, mirroring his personal history, his preferences and habits. A cyber artist equipped with digital gadgets is instantly transformed to an information cloud system which maintains its homeostasis, its continuity and intrinsic order. This is a revolutionary situation where the traditional artist, on the one hand loses his autonomy, and on the other hand is a part of a holistic system, acting inside it and influenced by its interrelations. For some theorists cyberspace is a mental geography, free from the bounds of physical space and time. In many ways cyberspace can be understood as an artistic psychological "space." When a surfer powers up his computer, launches a program, writes an e-mail, or logs on an online application, he often feels, consciously or subconsciously, immersed in a timeless "place" or "space" that is loaded with a wide array of artistic iconography and iconology. The cyberspace encourages an artistic awareness and action of the surfer. Sharing artistic information is one of the more promising prospects of cyberspace. Such a sharing promises also sharing in conscious. Cyberspace is a digital canvas, the home of the cyber-artist.

A closer study of two experimental digital video art pieces "Selfie #2" and "Drawing #2", illustrates this insight. In these works computer screen and artist's mental screen are interwoven and digitally manipulated, forming contiguity of near and far, inside and outside, object and subject within the same time-space. Cyber artist is a multidisciplinary omnipresent performer of his art=life *durée*. Cyberspace vanishing point is the pixel on the electronic gadget display, linked to a "black hole" singularity of a global cloud hubs such as Google, Facebook and YouTube which drains and short circuits the surfer's viewpoint and self-consciousness, thus creating a unified global consciousness, perspective, sense of distance, and artistic expression. This is a paradigmatic shift from the traditional artistic perception of space-time, and the perspective of the subjective single viewpoint.

**[Keywords]** Cyber-art, Emancipated Artist, Consciousness, Singularity, Perspective

Cyberspace, as a universe, exerts a decisive influence on culture, society, economy and art. There is a need of compelling renewed examination of traditional concepts and ideas in general and of artist's role in particular. Cyberspace has become integrated into textures of daily living and into the artistic world and consciousness<sup>1</sup>. Some argue that artificial intelligence is the attempt to make humanlike machines and perfect flawless art<sup>2</sup>. As soon as the contemporary artist plunges into cyberspace, the whole sphere of knowledge restructures itself around him, mirroring his personal history, his preferences and habits.

Cyberspace is a compressed space-time created and supported by a cluster of communication networks and computer technologies. It forms a global digital cloud, linking billions of people, and growing exponentially<sup>3</sup>, a global electronic super-system, implementing, among other things, artistic multi-disciplinary activities. Art Cloud computing can be defined as an Internet-based computing that provides ubiquitous, on-demand access to a shared pool of configurable art related computing resources (e.g., networks, servers, storage, applications and services). Cloud computing and storage solutions provide artists and enterprises with various capabilities to create, store and process their art in third-party data bases over a network. The word "cloud" is usually used in science to describe a large accumulation of objects that visually appear from a distance as a cloud and describes any set

1 J. P. Barlow 1996, 45; B. Sterling, "Preface from Mirrorshdes", in: L. McCaffery (ed.), *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Science Fiction*. Durham: Duke University Press 1994, 343-348, 345; M. Poster, "Postmodern Virtualities", 1995, <http://www.humanities.uci.edu/mposter/writings/internet.html> (accessed 23/05/ 2016).

2 J. Baudrillard, "Objects, Images and the Possibilities of Aesthetic Illusion", in: Zurbrugg (ed.), *Art and Artefact*. London: Sega 1997, 7-18, 25.

3 Creotec, "Cyberspace", 2007: [http://thisemaildoesnotexist.com/index.php?p=74&pp=&i=16&title=read\\_more](http://thisemaildoesnotexist.com/index.php?p=74&pp=&i=16&title=read_more) (accessed 23/05/ 2016).



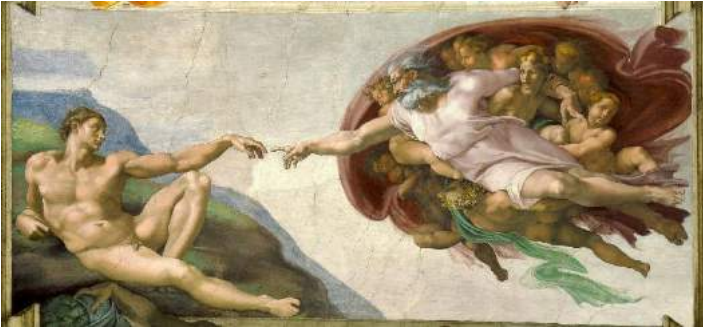


image [left]:  
Michelangelo,  
*The Creation of  
Adam*. 1511–  
1512.  
Fresco painting,  
280 cm  
× 570 cm. Church  
of S. Pietro in  
Vincoli, Rome.

of things whose details are not further inspected in a given context<sup>4</sup>. In Michelangelo's fresco painting *The Creation of Adam*, God hovering in the cloud breathes life into earthly motionless Adam, the first man.

The contemporary artist surfer sitting motionless in front of a computer screen, using cloud computing, is creating a tail of artistic data shared by the worldwide art consumers, which actually transform themselves to art creators by manipulating big data<sup>5</sup> of artistic context cloud ready-mades.

This amazing creativity capabilities were predicted 100 years ago by Paul Valery, poet and philosopher, in this sentence: "Just as water, gas, and



image [left]:  
Imitated readymade, 1915–1923.  
White lettering on blue enamel  
plate. 35 x 26.8 x 8 cm. "M.D."  
signature marks Duchamp's  
appropriation.

<sup>4</sup> Cloud computing: [https://en.wikipedia.org/wiki/Cloud\\_computing](https://en.wikipedia.org/wiki/Cloud_computing) (accessed 23/05/2016).

<sup>5</sup> Big data: [https://en.wikipedia.org/wiki/Big\\_data](https://en.wikipedia.org/wiki/Big_data) (accessed 23/05/2016).

electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign.”<sup>6</sup> Marcel Duchamp's *Water and Gas on Every Floor* imitated readymade, is an artistic application of the conquest of the ubiquity cloud concept.

It is a reproduction of the type of plates affixed to modern apartment houses in France in the early 1890s. Duchamp incorporated industrial references into his Ready-mades art. A central water, electricity, gas and art supply manifests the sharing of resources to achieve coherence and economy of scale, similar to any utility over a network. Today, global distribution of multimedia data is a trivial matter. From infancy, we all have become consciously or unconsciously art creators and art consumers on a daily basis. “Art is in the air” ... According to McLuhan “The serious artist is the only person able to encounter technology with impunity, just because he is an expert aware of the changes in sense perception”<sup>7</sup>...

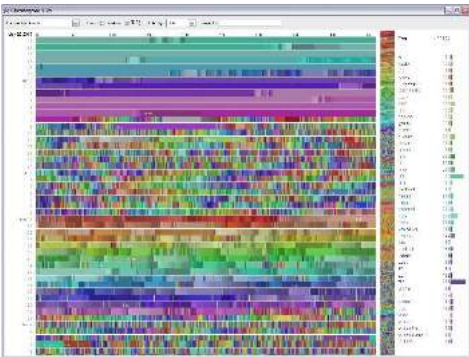


image [left]:  
Visualization of daily Wikipedia edits created by IBM. At multiple terabytes in size, the text and images of Wikipedia are an example of big data of cyber-art context.

<sup>6</sup> P. Valery, *La conquête de l'ubiquité*. 1928, 4, [http://classiques.uqac.ca/classiques/Valery\\_paul/conquete\\_ubiquite/valery\\_conquete\\_ubiquite.pdf](http://classiques.uqac.ca/classiques/Valery_paul/conquete_ubiquite/valery_conquete_ubiquite.pdf) (accessed 23/05/2016).

<sup>7</sup> M. McLuhan, *Understanding Media: The Extensions of Man*, 1964, <http://web.mit.edu/allanmc/www/mcluhan.mediummessage.pdf> (accessed 23/05/2016).



image [right]:  
Free Wi-Fi sign.

<http://www.wix.com/blog/file/2012/08/wifi-zonehotspot.jpg> (accessed 23/05/2016).

The cyber artist adopts Paul Valery's and Marcel Duchamp's ideas and tactics. Equipped with digital gadgets he is instantly teleported to a global information cloud system which maintains its homeostasis, continuity and intrinsic order<sup>8</sup>. This is a revolutionary reality where the traditional artist, on the one hand loses his autonomy, and on the other hand is a part of a holistic system, acting inside it and influenced by its interrelations. Marshal McLuhan wonders:

If men were able to be convinced that art is precise advance knowledge of how to cope with the psychic and social consequences of the next technology, would they all become artists? Or would they begin a careful translation of new art forms into social navigation charts? I am curious to know what would happen if art were suddenly seen for what it is, namely, exact information of how to rearrange one's psyche in order to anticipate the next blow from our own extended faculties<sup>9</sup>.

<sup>8</sup> K. Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago, Ill.: University of Chicago Press, 1999, 7-8, 17.

<sup>9</sup> M. McLuhan, *Understanding Media: The Extensions of Man*, 14.

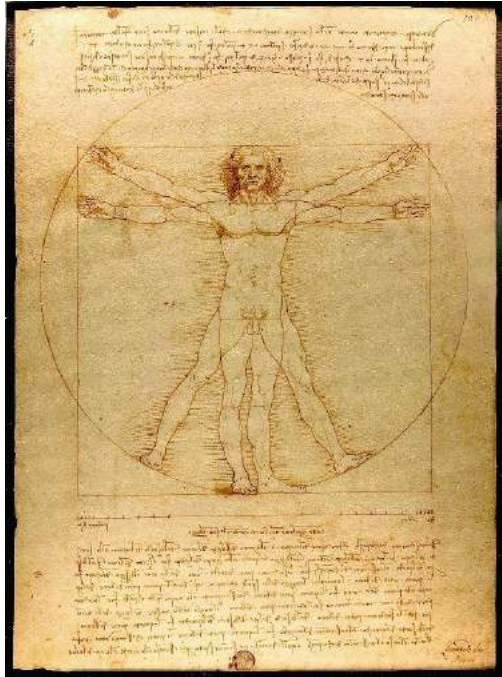


image [right]:  
Leonardo da Vinci, c. 1490. *Vitruvian Man*, Pen and ink with wash over metal point on paper. 34.6 cm × 25.5 cm.

"Modernity" in art applies to a set of philosophical, political, and ethical esthetical ideas. Elements of Enlightenment thought, like the geometrical perspective in paintings, can be traced back to the Renaissance period of the 14-15<sup>th</sup> century. Leonardo da Vinci believed the workings of the human body to be an analogy for the workings of the universe<sup>10</sup>.

For some theorists cyberspace is a mental geography, free from the bounds of physical space and time<sup>11</sup>. In many ways cyberspace can be understood as an artistic psychological space. When a surfer powers up his

<sup>10</sup> J. C. Posnick, *Principles and Practice of Orthognathic Surgery*. Elsevier Saunders 2014, 347.

<sup>11</sup> M. Benedikt, "Cyberspace: First Steps", in: D. Bell & B. Kennedy (ed.), *The Cybercultures Reader*. London and New York: Routledge 2001, 29-44, 29-30.

computer, launches a program, writes an e-mail, or logs on an online application, he often feels, consciously or subconsciously, immersed in a boundless, timeless "place" or "space", that can be interpreted through artistic iconography and iconology<sup>12</sup>.

Wyndham Lewis asserts, "The artist is always engaged in writing a detailed history of the future because he is the only person aware of the nature of the present... The artist is the man in any field, scientific or humanistic, who grasps the implications of his actions and of new knowledge in his own time. He is the man of integral awareness"<sup>13</sup>.

The cyberspace encourages an artistic awareness and action of the surfer. Sharing artistic information is one of the more promising prospects of cyberspace. Such a sharing promises also sharing in conscious. Cyberspace is a digital vast canvas, the global Laboratory of Experimental Art for the cyber-artist.

Information becomes the major product produced by societies, and on which the wealth of individuals and nations is increasingly dependent. We increasingly become dependent upon information. Information technologies transform the way we work and do business, study, educate, make and consume art. It affects the way we define and perceive ourselves<sup>14</sup>. The focal point of the discussion is the matter of our place in the world, at the singularity of the enormous power field of computerized technology, which compresses time-space, and encompasses everything.

<sup>12</sup> J. Suler, "The Psychology of Cyberspace", 2000, <http://www.rider.edu/~suler/psyber/psyber.html> (accessed 23/05/2016).

<sup>13</sup> M. McLuhan cites Wyndham Lewis, *Understanding Media: The Extensions of Man*, 13.

<sup>14</sup> F. Webster, *Theories of the Information Society*. London: Routledge 1995, 9-10, 61; N. Elkin-Koren & E. Salzberger, *Law, Economics and Cyberspace*. Cheltenham: Edward Elgar 2004, 17-18.



image [left]:  
 'Hyper-Neo-Cortex', Avi Rosen  
 2005.

The contemporary artist experiences “abnormal speeds”, pushed to the limits of his capacity for visual identification, which is the primitive dimension of his perception of the world<sup>15</sup>. According to this discussion, cyberspace is a system that is able to contain the widest and most complex knowledge influences philosophical, aesthetics and social concepts, it imposes changes in man’s relations with nature, technology and art, beyond the boundaries that were familiar to us. It seems that the theoretical relationships that controlled Western culture and art in the 20<sup>th</sup> century spoke in terms and suppositions suited to the pre-cybernetic period. Meaning, these were suitable for the “traditional” artist and art who existed in “discrete” space and “slow” time, but not suitable to the “hyper-artist” that arises in cyberspace. The 21<sup>st</sup> century technology, and especially cyberspace, necessitates that the human brain, habituated to the slow world, changes and observes the fast world that contains everything, as a global “hyper-neo-cortex”<sup>16</sup>.

<sup>15</sup> P. Virilio, *The Art of the Motor*, trans. J. Rose. Minneapolis: University of Minnesota Press 1996, 69.

<sup>16</sup> A. Rosen, “The Return of the Author”, 2005, <http://newmediafix.net/daily/?p=557> (accessed 23/05/2016).



image [left]:  
 Cyberspace as a human physical and mental extension. A Google query uses 1,000 computers in 0.2 seconds to retrieve an answer, similar to human neural response time to pain.

A new artist is being shaped. In this avant-garde era when everyone will be able to join and experience cyberspace, a new interdependent collective unity is created, a gathering from the real world imploding into the singularity of cyberspace.

A new space is forming, a cloud containing all human interactions, both of physical and mental. If cyberspace is the creation of a unique, total super-system, capable of processing big-data information according to the Bose-Einstein condensation law<sup>17</sup>, a state of matter in which separate atoms coalesce into a single quantum mechanical entity, then, what does that immediate space allow to the artist?

There are two main attitudes of the cyber artist in cyberspace: optimistic or pessimistic. Le'vy<sup>18</sup> believes that rather than creating a society where machines rule man, the technology of cyberspace will have a humanizing influence on us, and foster the emergence of a "collective intelligence" – a meeting of minds on the Internet – that will validate the contributions of the

<sup>17</sup> A. Rosen, "Art at the Event Horizon", 2006, <http://www.ctheory.net/articles.aspx?id=505> (accessed 23/05/2016).

<sup>18</sup> P. Le'vy, *Collective Intelligence*, trans. R. Bononno. Massachusetts: Perseus Books 1997, 13.

individual. The global cyberspace gives power to groups and individuals that were previously left out of the democratic dialogue of political struggle, and of artistic power centers. It increases access to education for individuals excluded from sharing culture and knowledge. It gives oppositional individuals and groups the possibility of participating in global culture and politics, through gaining access to global communication and media networks, and to circulate local struggles and oppositional ideas. The contemporary artist has a crucial role in this reality, in McLuhan's words:

In the history of human culture there is no example of a conscious adjustment of the various factors of personal and social life to new extensions except in the puny and peripheral efforts of artists. The artist picks up the message of cultural and technological challenge decades before its transforming impact occurs... so the artist is indispensable in the shaping and analysis and understanding of the life of forms, and structures created by electric technology"<sup>19</sup>.

The traditional artist transforms into a multiple, more flexible cyber-artist, with inventive skills and capabilities<sup>20</sup>, mining Big Art out of Big Data.

In cyberspace the art is changing. It creates interactive, dynamic omnipresent art, which reflects the changes in time and space concept. Art creation and education becomes nomadic through digital technology such as the Internet, laptop, cellular phone, and digital gadgets<sup>21</sup>. Thinking, creating, working, teaching, and learning hyper textually and interactively have advantages that benefit artistic institutions in the information age.

<sup>19</sup> M. McLuhan cites Wyndham Lewis, *Understanding Media: The Extensions of Man*, 13.

<sup>20</sup> D. Kellner, "Media Culture and the Triumph of the Spectacle", in: G. King (ed.), *The Spectacle of the Real*. Bristol: Intellect 2005, 63-64.

<sup>21</sup> G. P. Landow, "The Paradigm Is More Important Than the Purchase", in: G. Liestol, A. Morrison & T. Rasmussen (ed.), *Digital Media Revisited*. Massachusetts: MIT Press 2003, 35-64.



The role of the artist is changed. In *S/Z*, Barthes<sup>22</sup> describes an ideal textuality matching that which has come to be the computer hypertext (interactive art) – a text composed of images linked by multiple paths, chains, in an open-ended, unfinished textuality. In this "ideal text", says Barthes, the networks are many and interact, this text is a galaxy (cloud) of signifiers, it has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared to be the main one; based as it is on the infinity of language. The goal of literary (art) work is to make the reader (art consumer) no longer a consumer, but a producer of the text (art). The cloud makes the artist versatile, multiple, and diffuse, bringing more practices and more surfers within its sphere of art context.

An optimist with a "cyber feminist" approach, is Sherry Turkle<sup>23</sup> who, in her book *Life on the Screen*, discusses how computers are causing the subject to reevaluate its identities in the age of the Internet. We are using life on the screen to engage in new ways of thinking about evolution, relationships, politics, sex, and the self. Cyberspace is changing our psychological lives and our evolving ideas about minds, bodies, and machines. What is emerging, Turkle says, is a new sense of identity – as decentered and multiple. That confirms a dramatic shift in our notions of self, other, machine, and world. It may add to our notion of art. The emerged cyber-artist is in the form of Donna Haraway's "Cyborg"<sup>24</sup>, a cybernetic organism, a hybrid of machine and organism.

As opposed, cyber-pessimists refer to the subject (cyber-artist) as being unconscious of the ideological interests which manipulate him. Instead of

<sup>22</sup> R. Barthes, *S/Z*, trans. R. Miller. London: J. Cape 1974, 4-6.

<sup>23</sup> S. Turkle, *Life on the Screen: Identity in the Age of the Internet*. New York: Simon & Schuster 1995, 9.

<sup>24</sup> D. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge 1991, 149.

emancipating the artist, cyber actually creates a new form of exploitation<sup>25</sup>. Postmodernists like Baudrillard<sup>26</sup> identified a new operation of signs: one in which even the semblance of coherence is lost in fragments of meaning that rebound from one terminal to the next. According to Virilio<sup>27</sup> such a subject, “dispossessed of his shadow, will not only no longer be at liberty to construct some kind of mental imagery, but the landscape too”.

While we have been busy debating how to make cyberspace imitate the world, the world has been busy imitating cyberspace. More and more of our social, political, religious and artistic activities are modeling themselves after the cyberspace<sup>28</sup>. From the philosophical discourse concerning cyberspace, the question is: what are the artist’s features in cyberspace? Is he the successor of the modern, emancipated, rational art; or he adapted a post-modern viewpoint, that of multiple, fragmented, disappearing art? It seems more proper to examine the contemporary cyber-artist from a balanced modern and postmodern viewpoint, and from integration of cyber-optimists and cyber-pessimists approaches. This article suggests a new perception of the artist from a holistic point of view, as a complex unified entity, super positioned at an interconnected time-space cloud, comprising all the traditional subjects and objects that populate cyberspace and real life. The philosophical idea is that in cyberspace a process is under way forming a “cyber-artist”, a total system, inclusive, centralized, that may reach the status of an autonomous entity. If that should happen, the artist will change his or her essence and its characteristics.

<sup>25</sup> J. Stallabrass, "Empowering Technology: The Exploration of Cyberspace," *New Left Review* 211, 1995, 3-33, 20.

<sup>26</sup> J. Baudrillard, *Simulacra and Simulations*, trans. S. F. Glaser. Ann Arbor: University of Michigan Press 1994, 4.

<sup>27</sup> P. Virilio, *The Art of the Motor*, trans. J. Rose. Minneapolis: University of Minnesota Press 1996, 146.

<sup>28</sup> S. Vaidhyanathan, *The Anarchist in the Library: How the Clash between Freedom and Control is Hacking the Real World and Crashing the System*. New York: Basic Books 2004, xiv- xvii, 23, 126-127.

The cyber-artist gains unique qualitative features through cyberspace. Compared to the modern art, cyberspace become centralized, developmental, and progressive, gradually changing and total, hierarchically ordered. And compared to the postmodern art, cyberspace is a global network, a space of participation, combination, mutation, immanence, interactive, without a dichotomous region. Containing all this opposing truths it is acting in accordance with the Fuzzy logic theories, that attempt to apply the principles of rational thinking about the areas in which it appears that the two basic laws of classical logic “true” and “false” are not suitable, he is becoming an emancipated cyber-artist.

Cyber artist is a multidisciplinary omnipresent performer of his art=life *durée*. In Cyberspace, the vanishing point is a pixel on the electronic gadget display<sup>29</sup>, hyper-linked to a singularity of global cloud “black hole” hubs such as Google, Facebook, Twitter, etc., which drain and short circuits the surfer’s viewpoint and self-consciousness, thus creating a unified global consciousness, perspective, sense of distance, and artistic expression. This is a paradigmatic shift from the traditional artistic perception of Newtonian space and time, populated with discrete objects and subjects which experience a linear vanishing point perspective.

A closer study of experimental digital video\performance art pieces illustrates this insight. In these works computer screen and artist’s mental screen are interwoven and digitally manipulated, forming contiguity of near and far, inside and outside, object and subject within compressed time-space. “Drawing #2” is a performance and a documentation of a 54 min. nude model drawing session, conducted at the “HaNemala” Art studio, HaNamal St. Haifa (12/07/2015).

<sup>29</sup> P. Virilio, *Open Sky*, trans. Julie Rose. London: Verso 1997, 36.



image [left]:  
*"Drawing #2"*, Avi Rosen.  
 2016. Documentation of  
 model and artist movement  
 through space and time.  
 Mixed media on paper,  
 130X70 cm.

Mixed media drawing on paper. Top right, digital record of the artist's path in the studio, using "MapMyWalk" application on iPhone 6. Center right, text description of the performance. Bottom right 360 panorama photo of the studio interior during the session. The GPS technology provides artists the ability to map, record and share to the cloud art workouts, with detailed performance charts, such as distance and credit for the calories burn. The art piece is a super resolution multi layered augmented reality performance, an extension of the artist's mind and body.

This art-piece confronts traditional linear perspective model drawing (Albrecht Durer, 1525 print) utilizing a set of various linear optical accessories of "slow world", such as a frame, grid, eyepiece, plumb-line and pen. The result is a unique, Auratic art piece.

*Selfi #2* is a digitally manipulated video of the artist during the model drawing session. The video frames are processed to format augmented image of the set. A digital scalable grid, colour, shape recognition and vector analysis is employed. The image reveals the digital infrastructure of reality, suggesting a dynamic vanishing point at the speed of light, constraining compressed immediate space-time. The model drawing session, is carried in an electronic Panopticon, in which the cyber-artist is located. From the omni

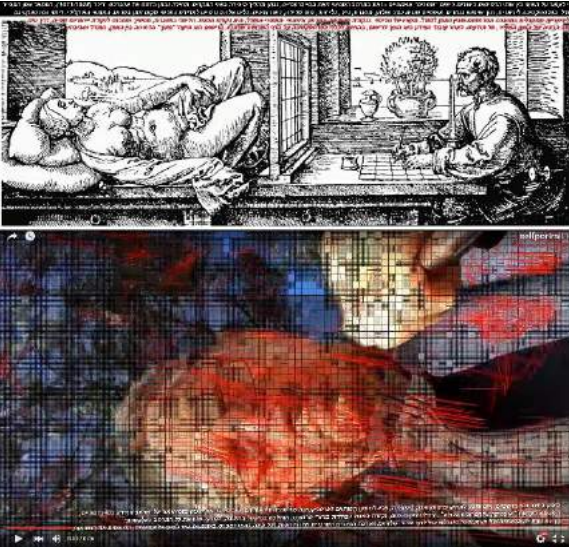


image [left]:  
*Selfi #2*, Avi Rosen. 2016, digital  
 video art and mixed media on  
 paper, 76x72 cm.  
<https://youtu.be/naAsuYQuQgM>.

present focal spot he is looking out, swept by reality of digital screens projecting processed real time events of augmented reality, lacking any depth and reference points. His existence became an artistic *durée* performance, carried out by his consciousness and the digital gadgets embedded in his body, while manipulating the “event horizon” membrane interface of cyberspace singularity. The cyber-artist is finally emancipated, his body and consciousness contains the global cloud. He resolved the paradox of living in relationship with other humans while being ultimately alone with oneself. He experiences now “Cyber-Dasein” where in paraphrase to Heidegger's words: *Being and Time* deny the ontological difference between entities and the being of entities<sup>30</sup>.

<sup>30</sup> M. Heidegger, “The Ontological Priority of the Question of Being,” *Being and Time*, trans. J. Macquarrie & E. Robinson. London: S.C.M. 1962, 29.

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## Ταμπού και υπέρβαση στην διαδικτυακή Τέχνη: Πορνογραφία, στερεότυπα, προβολή του εαυτού

**[Σύνοψη]** Το ταμπού είναι η απαγορευτική συνθήκη και το αποκλεισμένο πεδίο που οριοθετεί και κανονικοποιεί την συμπεριφορά και αφορά κυρίως σε χώρο και χρόνο σαφείς. Το διαδίκτυο ως ένας μη χώρος κι ένας μη χρόνος αποτελεί ένα ετεροτοπικό τοπίο με την φουκωϊκή έννοια μια περιοχή δηλαδή ενίοτε κρίσης κι απόκλισης στην οποία ζουν εναλλακτικές οπτικές. Υπ' αυτήν την έννοια πως αντιμετωπίζεται το ταμπού στο ίντερνετ; Ολόκληροι ι-στότοποι έχουν την ευχέρεια κατάλυσης των ταμπού και άρσης των περιορισμών του πραγματικού κόσμου κυρίως σε ό,τι αφορά σε σεξουαλικά ζητήματα. Οι καλλιτέχνες σχολιάζουν την δραστηριότητα αυτή με τον τρόπο τους. «Όποτε τοποθετείται ένα σώμα εντός διαδικτύου βρίσκεται σε πιθανό διάλογο με το πορνό» δηλώνει η διαδικτυακή καλλιτέχνης Ανν Χιρς σχολιάζοντας την πιθανή αντικειμενικοποίηση του γυναικείου κυρίως σώματος και η αλήθεια είναι ότι η ερωτική αναζήτηση, και η βιομηχανία του πορνό ως σημαντικές παράμετροι της διαδικτυακής εμπειρίας είναι από τους κύριους σχολιασμούς στο πλαίσιο της διαδικτυακής τέχνης.

Όμως μέσα από την προφανή ενασχόληση με θέματα ταμπού όπως το πορνό (με την έννοια ότι αποτελεί ένα σημείο ιδιωτικότητας και αποδοχής της οποιασδήποτε αποκλίνουσας επιθυμίας) περιπτώσεις όπως της Faith Holland αποδεχόμενες την «νόρμα» του πορνό κόσμου και την σύμβαση της ιερότητας του ερωτικού ερεθισμού ανατρέπουν την σιωπηρή αυτή συμφωνία βανδαλίζοντας με αντιερωτικές εικόνες τους διαδικτυακούς τόπους εύρεσης σεξουαλικού ερεθισμού, δημιουργώντας μια υπέρβαση εντός ενός ετεροτοπικού πεδίου συνηχητής δημιουργώντας έτσι ένα νέο ταμπού.

Με αυτόν τον τρόπο το ταμπού διαφοροποιείται και επανεξετάζεται σε σχέση με την πρόσληψη του στον πραγματικό κόσμο. Υπάρχουν ταμπού που καταλύονται εντός του ίντερνετ και η ανάδυση νέων εντός αυτού όπως στον κόσμο των μέσων κοινωνικής δικτύωσης όπου απαγορεύεται η απεικόνιση της θηλής και η αναφορά στην έμμηνο ρύση (Rupi Kaur) όσο και η αποκάλυψη του υπέρβαρου σώματος π.χ. θεσπίζοντας έτσι το ταμπού της προβολής του «καλαίσθητου» έναντι του μη «αισθητικού» σε μια προσπάθεια κανονιστικής παρέμβασης εκ μέρους του μέσου κοινωνικής δικτύωσης.

Σε άλλες υπερβάσεις θα μπορούσαμε να μιλήσουμε για την υπέρβαση των ορίων της ταυτοτικής κανονιστικότητας (Mary Bond) ή την ενασχόληση με το γυναικείο στήθος ως αντικείμενο σχολιασμού και παρατήρησης και υποκειμενικής φόρτισης σε μια πολυσήμαντη αντιμετώπιση όπως στο έργο της Jessica Gomoula.



Η εισήγηση λοιπόν αυτή, επιχειρεί να αναδείξει την σχέση μεταξύ του ταμπού και της υπέρβασης αυτού, στον διαδικτυακό και τον πραγματικό κόσμο μέσα από την ανάλυση διαδικτυακών καλλιτεχνών που έχουν ασχοληθεί με το συγκεκριμένο ζήτημα. Το επίκεντρο θα είναι καλλιτέχνες που ασχολήθηκαν με το ζήτημα την τελευταία ως επί το πλείστον 5ετία.

**[Λέξεις κλειδιά]** πορνογραφία, ετεροτοπίες, Φουκώ, σέλφις, αυτοφωτογράφιση, οικιακή πορνογραφία, κανονιστικότητα, Λακάν, ταμπού, υπέρβαση, στερεότυπα, φύλο

Marilyn Argyrokastriti

## Taboo and transcendence in Internet Art

**[Abstract]** Taboo is the forbidding condition and secluded field that borderlines and normalizes behavior and it concerns mainly concrete space and time. The internet as a “non place” and as a “non time” constitutes a heterotopic landscape in the Foucauldian sense, an area so to speak of crisis and decline at times, where alternative perspectives can be met. In this sense how do we face taboo on the internet? Whole sites have the facility of demising taboos and the lifting of the real world restrictions mainly concerning sexual issues. Artists comment on this activity in their own way.

“Whenever you put your body online, in some way you are in conversation with porn” States the internet artist Ann Hirsch commenting the possible objectification of the female primarily body and the truth is that the erotic research and the porn industry as significant parameters of the on line experience is the principal commentation subject of other artists as well like Mary Bond, Erica Alexander and Alexandra Marzella. But through the obvious occupation with taboo subjects like porn (in the sense that it constitutes a point of privacy and acceptance of any declining desire) cases like Faith Holland’s who is accepting the “porn norm” and the “holly” convention of the sexual arousal but in the same time blows over this silent consent “vandalizing” with anti-erotic images the sites aimed for sexual arousal, manufacturing a transcendence inside a heterotopic field of complicity, creating in this way a new “taboo”. In this manner taboo is being diversified and reexamined in relation to its employment in the real world. There are taboos that are being catalyzed inside the internet and the emergence of new ones, like in the social media world where the appearance of nipples is abolished as well as the reference to women’s period (Rupi Kaur) as much

as the revealing of an obese body, introducing in this way the taboo of the showcase of the “beautiful” against the “non beautiful” in an effort to create a normalizing condition on behalf of the social media.

In other transcendences we could refer on the transcendence of the gender and identity limitations like in the performance by George Jacotey and the occupation with the female breast that consists an object of commentation and observation and it’s being burdened with subjectivity in a multisemantic confrontation like in the work of Jessica Gomoula.

Other transcendences and transgressions regard the publication of private activities like “chatting” and photographic material and the blurring between the private and the public.

This introduction is making an attempt to designate the relation between taboo and its transcendence in the internet and in the “real world” through the analysis of the work of internet artists that have worked in relation to the subject.

As an epicenter I will focus on artists that have worked on the subject in the last 5 years.

**Ε**ισαγωγή. Στην παρούσα εισήγηση θα επιχειρήσω να αναλύσω την έννοια του Ταμπού και της Υπέρβασης στην διαδικτυακή τέχνη με αρχικό εργαλείο την έννοια της φουκωϊκής ετεροτοπίας που θα μας βοηθήσει να απαντήσουμε στο ερώτημα τι σημαίνει ταμπού και υπέρβαση σε έναν ετεροτοπικό χώρο όπου θεωρητικά καταλύονται και τα δύο. Χρησιμοποιώ αυτό το μεθοδολογικό εργαλείο με την προϋπόθεση ότι το διαδίκτυο είναι το ίδιο ετεροτοπία, καθώς πληροί τις αρχές που ο ίδιος ο Φουκώ όρισε το 1967<sup>1</sup> και αναγνωρίζεται σε αυτό η διάκριση του ως τόπος κρίσης και απόκλισης, παράθεσης πολλών και διαφορετικών πραγματικοτήτων, ρήξης με τον παραδοσιακό χρόνο, τόπου πρόσβασης μέσω διαδικασίας και ψευδαισθητικός χώρος. Όταν μιλάμε λοιπόν για ταμπού και υπέρβαση θα πρέπει να αναφερθούμε σε μια μεταφορά από τον πραγματικό κοινωνικό χώρο

<sup>1</sup> Μ. Φουκώ, «Περί αλλοτινών χώρων» (“Des Espaces autres”, 1967), *Architecture, Mouvement, Continuite* 5, 1984, 46-49.

στον ετεροτοπικό και την συμβολοποίηση αυτής της μετάβασης την αναλαμβάνει σαφώς η τέχνη.

**Κυρίως θέμα.** Το Ταμπού δεν είναι μόνο το απαγορευμένο ή το ιερό αλλά είναι κυρίως ένας χώρος αμηχανίας. «Το Ταμπού χρησιμοποιείται προκειμένου να υπάρξει μια οριοθέτηση, μια τάξη» όπως αναφέρει η Mary Douglas στο *Polution* «και αυτή η τάξη διασφαλίζεται μέσα από την τελετουργική αποφυγή του διφορούμενου και της αδιακρισίας. Όταν υπάρχει η απορία της κατάταξης κάποιου πράγματος ως ρυπαρού ή ιερού, εκεί γεννιέται το Ταμπού».

Το πιο συχνό και το πιο κοινό ταμπού είναι η πορνογραφία. Μπορεί να μην είναι απαγορευμένο όπως παλιά αλλά η ίδια του η διατήρηση σε ένα περιβάλλον ταμπού, εξασφαλίζει την συνέχιση της ίδιας της δραστηριότητας που απαγορεύει<sup>2</sup>. Στο διαδίκτυο ακόμα και το υπέρτατο ταμπού με την φροϋδική έννοια, η αιμομιξία δεν αποτελεί απαγορευτική συνθήκη αφού πολύ απλά κανείς θα βρει ολόκληρες κατηγορίες που αφορούν σε αυτήν στους ιστότοπους που αναφέρονται στην πορνογραφία.

Οι διαδικτυακοί καλλιτέχνες έχουν αναφερθεί συχνά στην πορνογραφία μέσα από την κριτική της χρήσης της σε σχέση με τα πρότυπα και τα στερεότυπα για το φύλο. «Οποτεδήποτε τοποθετείς το σώμα σου on line είσαι με κάποιο τρόπο, σε διάλογο με το πορνό» αναφέρει η διαδικτυακή καλλιτέχνης Ann Hirsch για την εμφάνιση των γυναικών στο διαδίκτυο. Για την έστω και ακροθιγή ανάλυση των έργων στην οποία θα προχωρήσουμε χρειάζεται πιστεύω μια μικρή αναδρομή στην πορνογραφία προκειμένου να εμπεδώσουμε την σφιχτή σχέση τεχνολογίας και πορνογραφίας.

Η πορνογραφία αφορά κυρίως στην νεωτερικότητα και την εισαγωγή της έννοιας του «ιδιωτικού». Η ουσιαστική «εφεύρεση» της πορνογραφίας έρχεται το 1857 όταν και πρωτοεμφανίστηκε η λέξη αλλά η πραγματική α-

<sup>2</sup> *Pornography: The Hidden History of Civilisation*, Documentary, Channel 4.

παγόρευση της ερωτικής εικονογραφίας ξεκίνησε με την εφεύρεση της τυπογραφίας και την διάχυση της<sup>3</sup>. Το πορνό ήταν κάτι το οποίο αφορούσε μόνο σε ενήλικες άνδρες ανώτερης τάξης σύμφωνα με τον Kendrick<sup>4</sup> και ήταν ένα μυστικό που έπρεπε να κρατηθεί μακριά από παιδιά, γυναίκες και κατώτερες τάξεις.

Ο Φουκώ στην μελέτη του *Η ιστορία της σεξουαλικότητας*<sup>5</sup> στην αντιγραμμικότητα που τον χαρακτηρίζει της ιστοριογραφικής ανάλυσης εξετάζει την βικτωριανή εποχή διαφορετικά από την κρατούσα οπτική, της στεγνά ηθικοπλαστικής εποχής βαθύ συντηρητισμού, καθώς αναφέρει ότι τότε ξεκινά το σεξ να βρίσκεται στο επίκεντρο μέσω της αναφοράς σε αυτό αλλά και της επιστημονικής ενασχόλησης μαζί του. Η βικτωριανή ηθική περιόρισε μέσα από τον νόμο την σεξουαλική έκφραση και τις εκφάνσεις της και για τα δύο φύλα με κύρια ανάγκη τον έλεγχο κυρίως των κατώτερων τάξεων και την τιθάσευση των «ζωικών τους ενστίκτων» προκειμένου να διατηρηθεί η κοινωνική δομή και να μην διασαλευτεί η εργατικότητα των υπηρέτων της ενώ ακόμα ακολουθούμε, σε ένα σχετικό βαθμό, την ροπή εκείνης της εποχής.

Ο Charlie Geer στο άρθρο του «Πορνογραφία, ετερότητα και θεϊκό»<sup>6</sup> αναφέρει την εικόνα της γυμνής γυναίκας ως την εικόνα του θεού, και σε αυτό έγκειται η ιερή φρίκη στην αποκάλυψη του αιδοίου. Πρόκειται για την αποκάλυψη του απαγορευμένου αλλά και την υπενθύμιση της αδυναμίας συνάντησης και ένωσης με τον άλλο με Λακανικούς όρους<sup>7</sup>. Το αιδοίο είναι η ανάμνηση της αδυναμίας αυτής και ο φόβος του φροϋδικού ευνουχισμού

<sup>3</sup> *Pornography: The Hidden History of Civilisation.*

<sup>4</sup> W. Kendrick, *The Secret Museum: Pornography in Modern Culture.* Berkeley, LA and London: University of California Press 1996 (1987).

<sup>5</sup> M. Foucault, *The History of Sexuality, I: An Introduction*, trans. R. Hurley. New York: Vintage Books 1990.

<sup>6</sup> C. Geer, "Pornography alterity, divinity", *Leonardo* 19, 2013.

<sup>7</sup> C. Geer, "Pornography alterity, divinity".

ενώ συγχρόνως αντιπροσωπεύει και την «αλήθεια». Στο ίδιο άρθρο καταλήγει ο συγγραφέας ότι ίσως δεν θα πρέπει να ψάχνουμε την αλήθεια πίσω από την εικόνα αλλά να αρνηθούμε στην εικόνα το δικαίωμα στην αλήθεια (και άρα στην μεταφυσική της θα προσέθετα), πράγμα που κατέδειξε με πολλαπλούς τρόπους σε σχέση με την αναπαράσταση ο μοντερνισμός. Αναλύοντας λοιπόν την διαδικτυακή τέχνη και την απεικόνιση δεν είμαι σίγουρη αν μπορούμε να μιλάμε για εικόνα που επιζητά την αλήθεια της στα μάτια του άλλου ειδικά όταν μιλάμε για βίντεο το οποίο θεωρητικά έχει την αλήθεια της «ακηδεμόνευτης» αμεσότητας (οι φωτογραφίες επεξεργάζονται). Πιθανότατα πρόκειται για καθρέφτισμα στα μάτια τα δικά μας μέσα από την διεκδίκηση του θεάματος της δικής μας σεξουαλικότητας, της έκθεσης δηλαδή που μας απαρνήθηκε ο «νόμος» όπως αναφέραμε και πιο πάνω, με την κυριολεκτική έννοια αλλά και την ψυχαναλυτική (Φρόυντ, Λακάν αναφερόμενοι στον «πατέρα»)<sup>8</sup>. Οπότε μήπως μιλάμε μόνο για ναρκισσιστικές περφόρμανς που αναγνωρίζουν την αδυναμία ένωσης με τον άλλο σε ένα είδος αυτοσεξουαλικότητας και αυτοαναφορικότητας<sup>9</sup>; Άλλωστε και ο ίδιος ο Φουκώ μιλάει για την πρόκληση η οποία δεν αφορά στον άλλο αλλά στην πρόκληση της επιθυμίας αυτής καθαυτής κι ίσως αυτή να είναι μια όψη της δραστηριοποίησης των γυναικών ιδιαίτερα από τότε που η πορνογραφία είναι διαδικτυακά προσβάσιμη<sup>10</sup> ενώ στην ανάλυση της ετεροτοπίας αναφέρει και τον καθρέφτη που είναι η απουσία από το μέρος όπου βρίσκομαι αφού βλέπω εκεί τον εαυτό μου αλλά και το ανάποδο το καθρέφτισμα μου σε μian ου-τοπία.

H Faith Holland\* σε αυτό το πλαίσιο έχει δημιουργήσει την σειρά βίντεο *Porn Interventions* το 2013. Σε αυτό το έργο δημιούργησε μια σειρά από βίντεο τα οποία ανέβασε στο Red Tube έναν πορνογραφικό ιστότοπο όπου

<sup>8</sup> "J. Lacan", *Stanford Encyclopedia of Philosophy*.

<sup>9</sup> Abercrombie & Longhurst, *Audiences: A Sociological Theory of Performance and Imagination*. 1998, 77-98,

<sup>10</sup> Συνέντευξη του Μ. Φουκώ από τους Β. Gallagher και Α. Wilson, Τorόντο 1982: *The Advocate*, 1984, 26-30.

ενυπάρχουν και ζωντανές κάμερες χρηστών οι οποίοι εκτίθενται και επικοινωνούν με άλλους χρήστες μέσω αυτών. Η Holland έφτιαξε τα βίντεο της προκαλώντας την κοινότητα που αναζητά αυτές τις κάμερες, μέσω απρόσμενων εικόνων για την χρήση για την οποία προορίζονται κάνοντας μια κριτική στην έννοια της πρόκλησης, της αντικειμενοποίησης της γυναίκας και της εκπορνοποίησης της διαδικτυακής επικοινωνίας. Χρησιμοποίησε τίτλους που ανατρέχουν σε πορνογραφικές αναζητήσεις όπως «Μόνο κορίτσι», «Ερασιτέχνης» ενώ τα βίντεο αφορούσαν σε εκείνη να ξυρίζει τα πόδια της π.χ. ενώ σε άλλη περίπτωση μια σαφής περιγραφή σεξουαλική πράξης ως τίτλος από πλευράς της είχε σαν αποτέλεσμα ένα πολύ θολό κι ασαφές περιγράμμα, λόγω της κοντινής απόστασης της κάμερας ακυρώνοντας έτσι το ερεθιστικό κάλεσμα κι ειρωνευόμενη τον θεατή. Οι χρήστες που μπήκαν στα βίντεο της θα πρέπει να βίωσαν θυμό εκτός από απογοήτευση για την «απομάγευση» και τον «χλευασμό» που υπέστησαν στο πλαίσιο αυτού του πρότζεκτ. Δημιουργεί λοιπόν η Χόλλαντ ένα αντιταμπού αφού χρησιμοποιεί τον ίδιο ιδιωτικό χώρο ταμπού της αυτοέκθεσης σε πορνογραφία για να δημοσιεύσει το έργο της και σπάει την αλυσίδα της σύμβασης που δικαιώνει την ύπαρξή του, προκειμένου να συνεχίσει να υφίσταται ως απαγορευτική συνθήκη μέσω της λιβιδινικής απόκρισης.

Η αλήθεια είναι όμως ότι έχουμε μια μεγάλη συμμετοχή των γυναικών ως καταναλωτριών πορνό κι όχι μόνο ως εργαζομένων πράγμα στο οποίο βοήθησε η ανάπτυξη της τεχνολογίας και της «οικιακής πορνογραφίας»<sup>11</sup>. Η Holland κάνει μια κριτική στην βιομηχανία του πορνό, δείχνοντας η ίδια την αληθινή αλήθεια της που είναι εντέλει απωθητική για τους φαντασιακούς συμβολισμούς των θεατών του πορνό, που αναμένουν από εκείνη το καθαρό «λεξιλόγιο» και την σημειολογία του τι είναι ερωτικό και προκλητικό όπως αυτό έχει διαμορφωθεί μέσα από την ποπ κουλτούρα και τις δεκαετίες πορνογραφικής απόδοσης μέσω της τεχνολογίας από την εποχή

<sup>11</sup> J. Juffer, *At Home with Pornography: Women, Sex and Everyday Life*. New York and London: New York University Press 1998.

των πρώτων φωτογραφιών ακόμα.

Στην ίδια οπτική και σε σχέση με αυτή την παράμετρο έχουμε και το έργο της Ann Hirsch\* *Semiotics of a camwhore*, όπου για 6 λεπτά αναφέρεται στην σημειολογία των ερωτικών στοιχείων που περιγράφουν έναν γυναικείο ερεθιστικό μονόλογο κάμερας όπως είναι οι προτεταμένοι γλουτοί, το ντεκολτέ, ο αυνανισμός αλλά και στοιχεία από την αστική κουλτούρα που φαινομενικά μοιάζουν έξω από την πορνογραφική κουλτούρα όπως είναι τα *emo* icons αλλά υποδεικνύουν ένα υπερφίαλο και διαχειρίσιμο υποκείμενο και εν δυνάμει υποτακτικό. Όλο αυτό το σημειολογικό σύμπαν προβάλλεται με αυτιστική σχεδόν αποστασιοποίηση από την Χιρς απογυμνώνοντας το από τον ρόλο και την χρησιμότητα του.

Σε μιαν άλλη μορφή υπέρβασης με την οποία έχει ασχοληθεί η διαδικτυακή τέχνη, τα μέσα κοινωνικής δικτύωσης όπως είναι το Facebook και το Instagram με δεδομένο ότι λειτουργούν με φωτογραφικό υλικό και προκειμένου να διαχωριστούν από τις πλατφόρμες πορνογραφίας διατηρούν τον «καθαρό» χαρακτήρα τους απαγορεύοντας την εμφάνιση των γεννητικών οργάνων στα οποία περιλαμβάνεται και η γυναικεία (όχι η ανδρική) θηλή. Οι πλατφόρμες κοινωνικής δικτύωσης παρότι ιδιωτικές και προσβάσιμες σε ελεγχόμενο κοινό λαμβάνουν τον χώρο της δημόσιας σφαίρας ή ημι-δημόσιας σφαίρας με όλες τις κανονιστικότητες που έχει αυτή συν κάποιες παραπάνω αφού οι αλγοριθμικοί περιορισμοί δεν επιτρέπουν την ποιοτική επεξεργασία του υλικού ταυτίζοντας το γυμνό με την πορνογραφία. Έτσι λογοκρίνονται εικόνες μαστεκτομής ή θηλασμού καθώς και έργα τέχνης<sup>12</sup>. Μέσα στις κατηγοριοποιήσεις που ορίζουν τα μέσα κοινωνικής δικτύωσης για την λογοκρισία του υλικού που διακινείται μέσω αυτών είναι και η έννοια του καλού γούστου, μια αρκετά ασαφής περιγραφή που έχει

<sup>12</sup> "Unfriending Censorship: Insights from Four Months of Crowdsourced Data on Social Media Censorship", [https://s3-us-west-1.amazonaws.com/onlinecensorship/posts/pdfs/000/000/044/original/Onlinecensorship.org\\_Report\\_-\\_31\\_March\\_2016.pdf?1459436925](https://s3-us-west-1.amazonaws.com/onlinecensorship/posts/pdfs/000/000/044/original/Onlinecensorship.org_Report_-_31_March_2016.pdf?1459436925) (accessed 03/2016).

οδηγήσει σε «κατέβασμα» φωτογραφιών υπέρβαρων ανθρώπων<sup>13</sup> από το Instagram π.χ. Πίσω από την έννοια του καλού γούστου και της όμορφης εικόνας που επιθυμούν τα σόσιαλ μήντια να διανείμουν παραμονεύει σαφώς ο αποκλεισμός και η επιβολή των στερεοτύπων με όπλο μια πουριτανική λογική «περί καλαισθησίας». Με δεδομένο ότι όλο και περισσότεροι άνθρωποι νεότερης κυρίως ηλικίας ταυτίζουν τα σόσιαλ μήντια με το διαδίκτυο δημιουργείται μια νέα νόρμα, μια βιοεξουσία με φουκωικούς όρους<sup>14</sup> όπου ο ενσωματωμένος έλεγχος του υποκειμένου σχετίζεται με την ασφάλεια και την αειφορία χωρίς την φανερή εμπλοκή της εξουσίας με αυταρχικές μεθόδους αλλά μέσα από το πλέγμα των κοινωνικών σχέσεων, τις αλληλεπιδρούσες δυνάμεις στην κατασκευή της υποκειμενικότητας και την εγκαθίδρυση του σώματος, της εκπαίδευσης και της οικογένειας ως κεφαλαίων προς ανάπτυξη. Έρχεται δηλαδή η κανονιστικότητα κι ο έλεγχος όχι από επάνω αλλά από κάτω προς τα πάνω ως λαϊκό αίτημα αειφορίας και ζωτικής διατήρησης που εντέλει συνδέονται με την συντήρηση με την πολιτική έννοια.

Έτσι και στον «αναρχικό» θεωρητικά χώρο των μέσων κοινωνικής δικτύωσης η περιοριστική κανονιστικότητα προέρχεται από την απαγόρευση του γυμνού, του ακαλαίσθητου, την προστασία των θρησκευτικών ιδιαιτεροτήτων, την προστασία των ανηλίκων που γίνεται ακόμα και μέσω καταγγελιών χρηστών οι οποίοι έχουν την δυνατότητα ακόμα και να σβήσουν το προφίλ χρήστη αποκλείοντας τον από πολλές δραστηριότητες οι οποίες τώρα πια γίνονται μέσα από το Facebook λόγω της πιστοποίησης ασφάλειας που προσφέρει η συγκεκριμένη πλατφόρμα.

Η Jessica Gomula\* με το έργο της *Breasts* του 2006 σχολιάζει την πολυσήμαντη οντότητα του γυναικείου στήθους χωρίζοντας το σε τέσσερις τομείς

<sup>13</sup> <http://www.today.com/health/we-made-mistake-instagram-apologizes-after-removing-plus-size-womans-2D79698532> (accessed 03/2016).

<sup>14</sup> J. Nilsson & S.-O. Wallenstein (ed.), *Foucault, Biopolitics, and Governmentality*. SÖDERTÖRN PHILOSOPHICAL STUDIES 2013.



ενδιαφέροντος την πολιτική, την φόρμα, την υγεία και την τροφή ενώ μας υποδεικνύει πως η απαγόρευση της εικόνας του από τα μέσα κοινωνικής δικτύωσης, αναγνωρίζει σε αυτό μόνο την σεξουαλική διάσταση με όλα τα παρελκόμενα μιας τέτοιας κατηγοριοποίησης.

Η περίπτωση της Rupi Kaur\* αφορά στην λογοκρισία των φωτογραφιών της από το ίνσταγκραμ. Πρόκειται για το πρότζεκτ της όπου φωτογραφίζει στιγμές της καθημερινότητας μιας γυναίκας κατά την περίοδο της αναφερόμενη έτσι στην έμμηνο ρύση ως κοινωνικό, πολιτικό και φιλοσοφικό γεγονός. Η φωτογραφία η οποία κατέβηκε από το Instagram ήταν μια στην οποία η καλλιτέχνης εμφανίζεται να φοράει ένα παντελόνι λερωμένο από το αίμα της περιόδου το οποίο έχει διαπεράσει τα ρούχα της κι έχει περάσει στα σκεπάσματα. Το Instagram κατέβασε την φωτογραφία 2 φορές κι όταν η Kaur απαίτησε την επαναδημοσίευση τους το Instagram δήλωσε ότι επρόκειτο για λάθος και αποκατέστησε την δημοσίευση. Το όλο θέμα πήρε μεγάλες διαστάσεις στον τύπο καθώς θεωρήθηκε ως μια λογοκρισία που στοχεύει προς την «αισθητικοποίηση» των δημοσιεύσεων και άρα την επιβολή τους (με την πολιτική έννοια του Βάλτερ Μπένγιαμιν για την φασιστική αισθητικοποίηση) με στόχευση την διάχυση της πλατφόρμας μέσω εικόνων κι αναπαραστάσεων που δεν φέρουν το ουσιώδες και πολιτικό αλλά το υπερφίαλο και ηδονοβλεπτικό που απευθύνεται σε ένα λαίμαργο κοινό.

Πηγαίνοντας σε μιαν άλλη θεματική της παρουσίας θα αναφερθώ στην έκθεση και την υπέρβαση της από το επίπεδο της ναρκισσιστικής προβολής σε εργαλείο ταυτοτικού προσδιορισμού που είναι και από τις πιο κοινές θεματικές στην διαδικτυακή τέχνη. Τα τελευταία χρόνια αναλύσεις επί αναλύσεων μιλάνε για την συμπτωματολογία των “σέλφις” και το ψυχιατρικό τους ενδιαφέρον με εστίαση στον κλινικό ναρκισσισμό. Η αποδοχή της ψυχιατρικής διαταραχής της Mary Bond\* όπως αναφέρει η ίδια να έχει (διασχιστική διαταραχή ταυτότητας) είναι άραγε ένα καλλιτεχνικό ταμπού; Ποιο είναι το όριο που κλινικοποιεί την έκφραση και πώς κρίνεται η φόρμα και το περιε-

χόμενο της σε σχέση με αυτή την παράμετρο; Ερωτήματα που σαφώς αφορούν στην υπέρβαση της κανονιστικής προώθησης της τέχνης αλλά και στην ελευθερία έκφρασης που προσφέρει η διαδικτυακή ζωή. Σ' αυτό το πλαίσιο και αν υπάρξει παραδοχή της ψυχιατρικής «ιδιαιτερότητας» τότε επιβεβαιώνουμε την φουκωική ετεροτοπία εφόσον έχουμε έναν τόπο κρίσης όπου όλες οι παρεκβάσεις είναι δεκτές. Ή μήπως όχι; Μήπως αυτή η κλινικοποίηση της καλλιτεχνικής της συμπεριφοράς είναι μια ακόμα κανονιστική συνθήκη;

Η Mary Bond μέσα από το έργο της «Αποσύνδεσέ με» (Disconnect me) αναφέρει την προσπάθεια υπέρβασης της διαταραχής της μέσα από την αυτοφωτογράφιση. Αναζητά μέσα από τις σέλφις την δομή του εαυτού και ταυτοτικό προσδιορισμό. Την ίδια διαδικασία ακούσια κάνουν εκατομμύρια χρήστες του διαδικτύου καθημερινά αναμετρώμενοι με τα κοινωνικά πρότυπα και τις προσδοκίες που θέτουν προς το άτομο. Η κλινικότητα της περίπτωσης της Μποντ είναι μια καλή ευκαιρία για να μιλήσουμε ξανά για την νόρμα και να μπορούμε σε διάλογο σχετικά με τις «νέες» ψυχιατρικές διαταραχές όπως είναι η απόσχιση και η οριακότητα που αναρωτιέται κανείς εάν εξυπηρετούν κανονιστικές πρακτικές αφού η ψυχιατρικοποίηση των συμπεριφορών τείνει να ορίσει την νόρμα. Στην έρευνα της Katrin Tiidenberg τα άτομα που συμμετείχαν ως χρήστες των σέλφις δηλώθηκε ότι ανακτούσαν τον έλεγχο πάνω στην ενσωματωμένη σεξουαλική αφήγηση ενώ ανέκτησαν και την αισθητική του σώματος τους από το καθεστώς της ντροπής που επιβάλλεται από την σωματο-κανονιστική κοινωνία, επαναπροσδιορίζοντας τι είναι σέξυ κι όμορφο<sup>15</sup>.

Καθιστώντας μιαν ακόμα τεχνολογία του εαυτού<sup>16</sup> το παιχνιδίσμα της

<sup>15</sup> K. Tiidenberg, "Bringing Sexy Back: Reclaiming the Body Aesthetic via Self-shooting" *Cyberpsychology: Journal of Psychosocial Research on Cyberspace* 8, 2014, doi: 10.5817/CP2014-1-3 (accessed 03/2016).

<sup>16</sup> Τεχνολογίες του Εαυτού, έννοια στο έργο του Μισέλ Φουκώ που υποδηλώνει το σύνολο των ιστορικών μεθόδων και κοινωνικών διαδικασιών προς την σύσταση του εαυτού και του υποκειμένου.

Mary Bond σε σχέση με την «ιδιαιτερότητα» της, αποδεικνύεται στην υπέρβαση της κάθε άλλο από τέτοια. Ο Μανόλης Τζανάκης αναφέρει στην ανακοίνωση του για την έννοια του εαυτού στον Φουκώ ότι «Δια μέσου της μοντέρνας ψυχολογίας, ο δυτικός άνθρωπος καθιστά τον εαυτό του αντικείμενο γνώσης, και, στο μικροεπίπεδο της ατομικής συνείδησης, το ιατρικό βλέμμα ενσωματώνεται στην ηθική συνείδηση, θεμελιωμένη στην ενοχή ενός τρελού που δεν αναγνωρίζει στην τρέλα του τίποτα άλλο πέραν της αλλοτρίωσης της βαθύτερης ουσίας του. Το βλέμμα, η οργάνωσή του σε σύστημα το οποίο αποσκοπεί στην πειθάρχηση των εγκλειστών, μεταβάλλεται σταδιακά σε εσωτερικευμένο βλέμμα, σε αυτοπαρατήρηση και αυτοέλεγχο». Στο ίδιο κείμενο αναφέρει ότι ο εαυτός ως δομή υποκειμενικότητας αναλύεται στις κάτωθι παραμέτρους: Ο εαυτός είναι σημείο ενεργό του κοινωνικού, Ο εαυτός συνιστά πεδίο δράσης και αντιπαράθεσης, Ο εαυτός αντανακλά μια ουσιωδώς διαφοροποιημένη κι εύπλαστη ταυτότητα του ανθρώπινου όντος, Ο εαυτός βρίσκεται πάντοτε «εν σχέσει»<sup>17</sup>. Όλα τα παραπάνω σε μια προσεκτικότερη ματιά εξυπηρετούνται απ' την αυτοφωτογράφιση και την διάχυση αυτών των φωτογραφιών ενώ μέσα από την πρακτική των τελευταίων ετών στα σόσιαλ μίντια αναπτύχθηκε και η διάδραση μεταξύ των υποκειμένων που αυτοφωτογραφίζονται και μεγαλύτερος βαθμός ενσυναίσθησης μεταξύ τους<sup>18</sup> αποδυναμώνοντας έτσι την υπόθεση της ομφαλοσκόπησης και της αυτιστικής ενασχόλησης με το εγώ που βρίσκει νοσηρή έκφραση στις σέλφις και αναδεικνύοντας τον ταυτοτικό προσδιορισμό και την αποδοχή του άλλου μέσα από την υπέρβαση του ταμπού της αυτοαποκάλυψης.

<sup>17</sup> Μ. Τζανάκης, «Η έννοια του εαυτού στο ύστερο έργο του Michel Foucault», ανακοίνωση στο Συμπόσιο με θέμα «Διασταύρωση απόψεων πάνω στο έργο του Michel Foucault», το οποίο διοργάνωσε το περιοδικό *Ουτοπία*, σε συνεργασία με το Γαλλικό Ινστιτούτο Αθηνών, Αθήνα 12-13 Φεβρουαρίου 2007.

<sup>18</sup> L. Jung-Ah & S. Yongjun, *Narcissism and Selfie-Related Behavior, Cyberpsychology, Behavior, and Social Networking*, March 2016, ahead of print, doi:10.1089/cyber.2015.0486. (accessed 03/2016)

**Συμπέρασμα.** Η διαδικτυακή τέχνη σχολιάζει την μεταφορά των ταμπού και των κοινωνικών περιορισμών στο διαδικτυακό περιβάλλον και ασκεί κριτική στην πρακτική αυτή. Σκοπός της διαδικτυακής μας ζωής είναι η αναψηλάφηση της ουσίας μας πέρα από την κοινωνική νόρμα και η αποτίναξη των δομών εξουσίας που εντάσσουν το υποκείμενο σε μια «ασώματη» ύπαρξη ενσωματωμένου πειθαρχικού αυτοελέγχου και παραγωγικότητας.

## **Βιβλιογραφία**

*Faith Holland:* [http://www.faithholland.com/portfolio\\_page/porn-interventions/](http://www.faithholland.com/portfolio_page/porn-interventions/)  
*Ann Hirsch:* <https://vimeo.com/125649904?from=outro-embed>  
*Jessica Gomula:* <http://classic.rhizome.org/artbase/artwork/38278/>  
*Rupi Kaur:* <https://www.rupikaur.com/period/>  
*Mary Bond:* <http://www.selfiemary.com/>

Vasileios Bouzas

## The Discreet Charm of Surveillance

**[Abstract]** The present report refers to different forms of surveillance through the presentation and comments on selected artworks that have incorporated them in their conceptual or technical content and to the corresponding theoretical approaches. It highlights the continuity in the research of various artists on the topic by presenting key historic projects. Emphasis is given to the presentation of contemporary forms of monitoring, especially the ones using the Internet and the co management of mass information data. The presentation of selected art projects is not only related to the fact that a large proportion of criticism and comments come from the art world (the disclosure of surveillance), but also that they cancel the totally abstract and invisible environment of the modern forms of surveillance by providing the necessary visualization. It comments on the invisible surveillance that takes place in real time during the online-communication of thousands of unsuspecting users, the possibility of interference and distortion of the communication by creating new content, the power of the new forms of surveillance as they have been developed through the use of wireless networks that incorporate the user's location as well as the location of "things". It reveals the dynamics of the positive use of surveillance on the fields of social and artistic practices and at the same time the actual and potential risks of their possible misuse. It presents the correlation of the projects with a range of theoretical approaches, which are highlighting the unique characteristics of the current dematerialized and decentralized "Super-Panopticon" as the relation of contemporary monitoring to the touch rather to the picture by the use of computer and mobile keyboards, the massive "self-monitoring" which is currently going on by converting the objects to subjects (inverse surveillance) and the voluntary disclosure of personal multiple data formats during the interaction process, the massive collection, storage, classification and commercialization of big data, the potential of manipulation of social behavior as well as the potential of intimidation and coercion, the invisible and constant presence and pervasiveness of surveillance that extends from acts to traces.

**[Keywords]** Surveillance, Visual, Culture, Internet, Ethics

**I**ntroduction. It is certain that the positive aspect of monitoring is to ensure the security of citizens; therefore we call it positive surveillance. There is no doubt that the need for surveillance is a basic need for any vital

organism to be able to survive and protect itself. Besides positive surveillance, the transfer of the idea of “Panopticon” and the “big brother” to the information society creates new practices which limit civil liberties and rights and consequently convert a disciplined society to a controlling one. The relationship developed among new technologies and monitoring capabilities gave artists the means to design and create new types of work. Following the diversity of the methods of monitoring and the different types of surveillance, various types of art works emerged bearing their own distinct language. Due to the complexity of the technical means of contemporary surveillance for the collection and processing of mass data, art works have become more complex and synergistic. Although the corresponding art works may not always be directly connected with the notion of criticism of the state of surveillance, they usually imply it by diffusing ideas which are questioning the relegation of privacy in the gestalt of modern societies. A large number of comments have been made dealing with the subject, a fact that highlights the emergence of the culture of surveillance. Furthermore, by questioning the role of the media in our society, the demand for the “humanization” of new technologies becomes topical.

**I. Background.** The preoccupation of artists with the subject is not a new idea in the field. Walter Benjamin remarked, that Atget photographed the streets of Paris, as if they were the scenes of a crime<sup>1</sup> stressing the ability of the medium to “access what experience cannot” and capture “the fleeting and secret images”.

Although Sophie Calle’s work refers to practices of monitoring that are carried out without “any special reason”, at her piece “Suite Venitienne”, it is interesting to notice the unique relationship between the observed and the observer who is finally losing his identity by existing “only in the trace

<sup>1</sup> W. Benjamin, *The Work of Art in the Age of its Technological Reproducibility, and other Writings on Media*, ed. M. W. Jennings, B. Doherty & T. Y. Levin; trans. E. Jephcott. 1969, 27.

of the other”, as well as the sensation by the observed of the penetration of his space as described by Jean Baudrillard<sup>2</sup>. At her piece “The Shadow”, “she sets the detective’s photographic account against her own observations: the observer becomes the observed”<sup>3</sup> and the viewer becomes the third witness. This reversion of the observation, practiced by Calle at her piece “The Shadow”, the shift from the role of the observer to the role of the observed, is an early prevision of the relationship established within the contemporary environment of surveillance. In a way, she foresees the state of “sousveillance”<sup>4</sup> that wearable and portable devices introduce at a mass level, by transforming the observed to observers. Since the small video camera became “a common household appliance”<sup>5</sup>, it was also transformed into a medium of surveillance, including the practice in which the average citizen could also control instead of being controlled by a gaze. Nowadays, the British Security Industry Authority (BSIA) estimated there are up to 5.9 million closed-circuit television cameras in the country, including 750,000 in “sensitive locations” such as schools, hospitals and care homes<sup>6</sup>. The survey’s maximum estimate is one camera for every 11 people in the UK. As Steve Mann and Joseph Ferenbok remark<sup>7</sup> much of the understanding of the institutional practices of surveillance in popular culture have been shaped by Closed Circuit Television (CCTV) surveillance. A large number of the relevant artworks developed based on the capabilities and the applications of Closed and Open (a term which refers to the “sous-surveillance”) circuit tel-

<sup>2</sup> S. Calle, *Suite vénitienne*, J. Baudrillard, *Please Follow me*, trans. D. Barash & D. Hartfield. Seattle: Bay Press 77.

<sup>3</sup> S. Holsbach, <http://www.medienkunstnetz.de/works/the-shadow/>.

<sup>4</sup> The word “sousveillance” comes from the French words for “sous” (below) and “veiller” (to watch) and refers to the inverse surveillance, which is taking place from below to above.

<sup>5</sup> As V. P. Pecora states at “The Culture of Surveillance”.

<sup>6</sup> D. Barrett, *The Telegraph*.

<sup>7</sup> “New Media and the Power Politics of Surveillance in a Surveillance-Dominated World”.

evision. They have been used to comment and explore the boundaries between public and private space, the modification and the dematerialization of the body, the extension of the gaze, etc. Filming through closed circuit television facilitated the creation of some special projects like Michael Klier's 1982 film *Der Riese* or David Valentine's film *Duelists*. In the work of Peter D'Augustino "Coming and Going" (1977) monitoring tools are used to reveal the multiple layers of information and expose them to the public. It is a direct reference to the power of revelation that the surveillance tools offer, their capability of uncovering the invisible and providing comprehension of the whole. Later, the works of Dan Graham and Bruce Nauman, through their environment realization and operation, the technologies used, conceptual references and research, constitute also a comment on the medium's very nature as a monitoring and interaction tool. Their works, in one or another way, are related to the relationship between physical space and monitoring, highlighting the deterioration of the perception of space and personality having resulted from closed circuit mediation. Dieter Froese's 1985 installation "Imprecise Details – Not a Model for Big Brother's Spy-Cycle" expresses his distrust towards the surveillance status through the projection of spatially distributed videos simulating interrogations. He thus creates a theater of fear which comments on the omnipresence of surveillance systems. In Oliver Lutz's contemporary pieces "Lynching 1" and "Lynching 2" (2007), the CCTV reveals the painting lying under the black canvas and projecting the details of a past crime, attesting to its ability to uncover the invisible. The eventual evolution of the CCTV systems with their enhancement of facial recognition by intelligent systems was also used by certain artists' groups for public interference, creating projects such as SVEN<sup>8</sup>. Giving almost 40 performances including Orwell's *1984* or Beckett's *Waiting for Godot*, the

<sup>8</sup> SVEN (Surveillance Video Entertainment Network) created by Amy Alexander, Wojciech Kosma, Vincent Rabaud with Nikhil Rasiwasia and Jesse Gilbert.



group SCP<sup>9</sup> manifest their opposition to the violation of the protected rights of privacy directly in front of the surveillance cameras. In 2002, Denis Beau-bois also performed in front of the camera pausing various questions<sup>10</sup>. The images of the project "In the Century Camera" by Jonathon Keats and the team titanic Berlin will continuously document one hundred years of municipal growth and decay submitting the resulting material to the judgment of future generations.

## **II. From Panoptikon to super Panoptikon –The web 2.0.**

### PRIVACY

A question posed by many scholars concerns the reasons for not living in a society where all is totally transparent. Despite the vast existing bibliography on the subject, it seems that the definition of the notion of privacy remains a nebulous affair. Ruth Gavison states that the value of privacy concerns notions as prosperity, development, creativity, autonomy, mental health and freedom<sup>11</sup>. He thinks that the need for freedom of the individual and the need of its disengagement from constant and close supervision are among the necessary conditions for artistic development and spiritual progress. If the past censorship<sup>12</sup> which was carried out using obsolete technologies had a limited range, it is certain that the censorship of today or tomorrow can acquire a much wider and mass character by the use of modern technologies. Thus the reference to "the accident of the accidents" by Paul Virilio applies differently to the information society: the censorship of the

<sup>9</sup> The Surveillance Camera Players (SCP) formed in New York in 1996 is a small, informal group of people who are opposed to the installation and use of video surveillance cameras in public places.

<sup>10</sup> "I HAVE AMNESIA," "YOU ARE WATCHING ME," "YOU HAVE BEEN WATCHING ME ALL DAY, EVERYWHERE I GO," "MAYBE YOU CAN HELP," and "WHO AM I? WHAT'S MY NAME?"

<sup>11</sup> R. Gavison, "Privacy and the Limits of Law", *The Yale Law Journal* 89, 1980, 444.

<sup>12</sup> A. Muntadas, "The File Room", 1994. "The File Room" recasts the bureaucratic atmosphere of an evolving archive.

future might refer to a potential of creating the dictatorship of dictatorships. The obvious question is who and how might someone be able to create a new archive about contemporary electronic censorship.

#### VOLUNTARY PARTICIPATION

The number of Internet users has increased tenfold from 1999 to 2013. Today almost 3, 5 billion people have an Internet connection, around 40% of the world population<sup>13</sup>. It seems that finally we will all be connected. The nature of communication through the Internet obliterates the previous distinctions “between ‘objects of information’ and ‘subjects in communication’ that Foucault described for historical forms of surveillance’ and interlinks ‘power relations and relationships of communication”<sup>14</sup>. According to Manuel Castells what characterizes the social media and web.2 is that they are media that enable mass-self communication. He states that “people build their own networks of mass self-communication, thus empowering themselves”. In Haggerty and Ericson’s assessment “many surveillance practices today are not only supported but also encouraged by those who serve as the primary targets of data gathering systems”<sup>15</sup>. The subjects of communication are simultaneously objects of information. In web 2.0, the users are becoming both producers and consumers of information, a communication condition that gives the opportunity to various authorities and corporations to “gain a close access into the lives, secrets, and consumption preferences of the users”<sup>16</sup>. This voluntary participation of the user in the cycle of surveillance created by social networks where the posting of personal information is constant and continuous has a wider parallelism that has to be noted. According to Adorno and Horkheimer a contemporary condition of

<sup>13</sup> <http://www.internetlivestats.com/internet-users/>.

<sup>14</sup> C. Fuchs, “Critique of the Political Economy of Web 2.0 Surveillance”, 79.

<sup>15</sup> C. Fuchs, “Critique of the Political Economy of Web 2.0 Surveillance”, 79.

<sup>16</sup> K. Boersma, “Internet and Surveillance: The Challenges of Web 2.0 and Social Media”, 298.

enforcement has to do with the transfer of guilt from the subject of the exercise of power to the object by the creation of the voluntary acceptance of the rules<sup>17</sup>. In our digital society where the methods and ways of monitoring concern every aspect of our social interaction, it is almost impossible for one to disappear; it is impossible to remain invisible, even though you intend to, in any possible way. A short example is the story of the journalist Evan Ratliff who decided to disappear for 30 days and invited the public to find him. He was caught on the 25th day through the digital breadcrumb trail he had left behind as he told the curator Peter Eleey at a conference at the Walker center<sup>18</sup>. In addition, the non-participation condition in social networks is a condition, which besides being practically impossible as described above by the artist's fruitless effort to disappear; it usually alienates the individual and makes him look suspicious. By participating in the digital community and acquiring a digital identity in social networks, the individual is automatically transformed into a participant of the surveillance state. Thus, the transfer of guilt from the subject of the exercise of power to the object in order to sustain the creation of voluntary acceptance of the rules is accomplished. In Adie Wagenknecht's sculpture "Asymmetric Love"<sup>19</sup>, a series of surveillance cameras are taking the form of a chandelier implying our non-threatened perception. Although the interpretation of the meaning of the Greek translation of the word "chandelier"<sup>20</sup> is certainly a coincidence; it is actually very

<sup>17</sup> "Tyranny leaves the body free and directs its attack at the soul. The ruler no longer says: You must think as I do or die. He says: You are free not to think as I do; your life, your property, everything shall remain yours, but from this day on you are a stranger among us. Not to conform means to be rendered powerless, economically and therefore, spiritually to be self employed (Adorno and Horkheimer, 1998: 133)". T. Brignall, "The New Panopticon: The Internet Viewed as a Structure of Social Control", *Theory & Science* 3, 2002 [iuiicode: <http://www.icaap.org/iuiicode?105.3.1.x>].

<sup>18</sup> View at <http://www.walkerart.org/channel/2010/how-to-disappear-in-america>.

<sup>19</sup> A. Wagenknecht, "Asymmetric Love", Sculpture (steel, CCTV cameras and DSL internet cables), 2013.

<sup>20</sup> The word "chandelier" is translated into Greek as "Polieleos", a word that comes from the

meaningful and comprehensive as it refers to the contemporary replacement of god's eye by the surveillance eye. Boris Groys states<sup>21</sup>: "After Nietzsche famously announced, 'God is dead' we have lost the spectator... The emergence of the Internet means the return of the universal spectator... Does the Internet effectuate the return of God, or of the malin genie, with its evil eye?"

He also states that in contrast to the observation of Andre Breton for the absolute need of a temporary "absence" of the creator during the process of his creation, (an absence which is necessary in order to avoid Sartre's hell of others or the Lacanian demonic gaze of the other that somehow objectify the creator and prevent any possibility of change of his subjectivity during his project's process) the artistic practices on the web are placing the process of the creation of an internet art piece under the constant watch of the other, under continuous monitoring and so consequently under a lasting suppression of the process of transformation. He notes that the subversion of the state of "lack of identity", which is considered a main postmodern condition and its substitution by the opposite condition which is the complete identification, results in the absolute enforcement of a social identity. That condition of absolute monitoring and identification designated by the metadata<sup>22</sup> collection is precisely the environment that characterizes Sartre's thoughts about the absolute acceptance of social identity, the condition where the war against identity has been lost.

words "poli", which means "a lot", and the word "eleos". Although, the direct translation of the word "eleos" is "mercy" (there are certain psalms named "Polyeleos"), it is actually coming from the Greek word "ἐλαίο" which means oil and the word "polyeleos" refers to the ancient lighting means which used oil as fuel.

<sup>21</sup> B. Groys, "Art Workers: Between Utopia and the Archive", in: L. Cornell & E. Halter (ed.), *Mass Effect: Art and the Internet in the Twenty-first century*. Cambridge, MA and London: The MIT Press 2015, 361.

<sup>22</sup> Metadata consists of information that characterizes data (e.g. Word documents, pictures, music files, etc.). In essence, metadata answers the questions who, what, when, where, why, and how about every fact of the data that is being characterized.

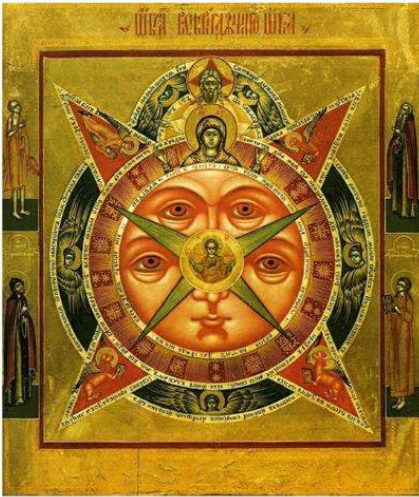


image [above, left]: Russian icon of the All-Seeing Eye of God, from Nizhny Tagil, 19th century.

image [above, right]: 2013 Addie Wagenknecht-Sculpture (steel, CCTV cameras and DSL internet cables): "Asymmetric Love" (With the permission of the artist).

### POSITIVE & NEGATIVE ASPECTS

Artist Trevor Paglen who explores the world of hidden military projects, and infrastructure states that "the Internet is a surveillance platform of immense power, reach, and recollection – one that makes the STASI's system informants and file cards seem utterly quaint" explains<sup>23</sup> how he started focusing "on the surveillance aspect" and in particular on various parts of the surveillance infrastructure after Laura Poitras<sup>24</sup> asked him to work on creating images for her film, "Citizenfour". Many advocates of web 2.0 argue that the

<sup>23</sup> "Trevor Paglen in conversation with Lauren Cornell", in: L. Cornell & E. Halter (ed.), *Mass Effect: Art and the Internet in the Twenty-first century*, 255.

<sup>24</sup> Laura Poitras's solo exhibition "Astro Noise" at Whitney Museum included works and talks on the surveillance status.

current generation of the Internet will result in a more interactive, and therefore democratic, virtual environment<sup>25</sup>. Unlike Rheingold who believes that the Internet can be a tool for the increase of human freedom, a place that can trigger social liberation changes and Tapscott and Williams who believe that web 2.0 brings “a new economic democracy”, “in which we all have a lead role”<sup>26</sup>; others<sup>27</sup> believe that such opinions are the suppliers of hegemony, claiming that the loss of physical connection in the real world and the creation of social practices in the virtual world cannot substitute the creative collective practices that are necessary for social changes due to the virtual communication’s difficulty in separating the individual from the masses and the general limitation of high-quality user interaction through the internet, in relation to the natural world. According to Haggerty and Ericson the notion of the panopticon does not pay attention to two central features of contemporary surveillance: “the information technologies and consumerism, so that the today surveillance through the Internet becomes more democratic and participatory”. They argue that the contemporary surveillance status is heterogeneous, involving humans and non-humans state and extra state institutions and allowing for the scrutiny of the powerful by both the institutions and the general population. Also Berger and Luckmann believe that technology has strengthened the power of hegemony and made easier the continuous recreation of “a modern and hip system of signs that perpetuates the legitimation of oppressive structures”.

#### DATA PROJECTS

Nowadays surveillance is much more about touch and sound than about sight. It is code and lines of data. Computer’s and mobile device’s keyboards

<sup>25</sup> C. Fuchs, K. Boersma, A. Albrechtslund & M. Sandoval (ed.), *Internet and Surveillance: The Challenges of Web 2.0 and Social Media*. New York: Routledge 2011, 298.

<sup>26</sup> C. Fuchs, “Don Tapscott and Anthony D. Williams, *Wikinomics: How Mass Collaboration Changes Everything*” (book review), *International Journal of Communication* 2, 2008, 1-11.

<sup>27</sup> T. Brignall, “The New Panopticon: The Internet Viewed as a Structure of Social Control”.

become mechanism of surveillance by transmitting the inputting information. The use of public metadata is something related to a series of variables and involves serious risks. These risks are not only associated with the practice of analysis and categorization. They are also related to the use of computational units that operate in a different logic comparatively to the human brain and may perform decisions containing a potential discrimination<sup>28</sup>. The Pixel's Factory Project "Immersion"<sup>29</sup> which does not use any textual elements of the communication process and asks the user's permission in order to access his email account, visualizing completely personal information and provides a comprehensive overview of his communication over the course of many years, revealing the dynamics of data collection in terms of gathering personal information. It obtains information in relation to the communicative activity of the user, the frequency of his communication with others and the interconnection condition between them. The metadata of the past and present user's communication is presented through a visual representation providing detailed information of his email activity. Roth Evans provides a different approach to the theme by constructing visual assemblages of images passively collected through daily Internet browsing.

<sup>28</sup> David W. Hill at his article "Jean-François Lyotard and the Inhumanity of Internet Surveillance" refers to four reasons that distinguish human thought from the computerized one: the inability of machines to carry human thought, the impoverished nature of technological thinking, the computerized time or the "timeless time" as called by Manuel Castells and finally the computerized capitalism's disregard for difference. Lyotard believes that the structure of knowledge has been altered by the technological evolution on the information, argues that human thought can work with imprecise or ambiguous data, data that is not selected by pre-established codes; that it "doesn't neglect side effects or marginal aspects of a situation; and that humans can intuit, think laterally, and operate without rules. Compared to the strict algorithmic functioning of computers, where thinking is reduced to passing information through a determined sequence of operations, our thought is far more flexible."

<sup>29</sup> "Immersion", <http://openpds.media.mit.edu>, a project of Deepak Jagdish, Daniel Smilkov and Cesar Hidalgo.

Lyotard states<sup>30</sup> that “Increasingly, the central question is becoming who will have access to the information these machines must have in storage to guarantee that the right decisions are made” and continues that the called “development progress” seems “to precede of its own accord, with a force, an autonomous motorcity that is independent of us” and “does not answer to demands issuing from man’s needs”. Even if we accept that the collection of information by any State authority is carried out for security reasons and that the privacy is respected, we cannot assume that the same is happening with the big data kept by the large Internet Corporation. Moreover, the ongoing interchange of employees from the State to the companies<sup>31</sup> and vice versa, which enhances the accumulation of surveillance methods and records, raises questions about data protection. The Top Secret program “PRISM”<sup>32</sup> which enables close monitoring of targeted individuals<sup>33</sup> over

<sup>30</sup> D. W. Hill, “Jean-François Lyotard and the Inhumanity of Internet”, in: *Internet and Surveillance: The Challenges of Web 2.0 and Social Media*, 108.

<sup>31</sup> “Despite the companies’ assertions that they cooperate with the agency only when legally compelled, current and former industry officials say companies sometimes secretly put together teams of in-house experts to find ways to cooperate more fully with the N.S.A. and make their customers’ information more accessible to the agency.” J. Risen & N. Wingfield, “Web’s Reach Binds NSA and Silicon Valley Readers”, *The New York Times*, 06/19/2013.

<sup>32</sup> The NSA document notes that the operations have the “assistance of communications providers in the US”. The Guardian explained, based on an NSA document dated April 2013: “The Prism program allows the NSA, the world’s largest surveillance organization, to obtain targeted communications without having to request them from the service providers and without having to obtain individual court orders. With this program, the NSA is able to reach directly into the servers of the participating companies and obtain both stored communications as well as perform real-time collection on targeted users”. B. E. Harcourt, *Exposed: Desire and Disobedience in the Digital Age*. Cambridge, MA and London: Harvard University Press 2015, 32.

<sup>33</sup> <https://nsa.gov1.info/surveillance/>. “Our partners at the FBI DITU (Data Intercept Technology Unit) extract information from the servers of nine major American Internet companies: Microsoft, Yahoo, Google, Facebook, PalTalk, AOL, Skype, YouTube, and Apple. This important partnership gives us direct access to audio, video, photographs, e-mails, documents and connection logs for each of these systems”.



time has triggered the creation of art projects like its namesake (συνώνυμο) “PRISM” of the Critical Engineering Group<sup>34</sup>. As stated by its creators, the target is the raising of the awareness of the users on the range, depth, and pervasiveness of information control over private citizens and companies and foreign governments, by questioning the very nature of the modern state. “M.I.G” is another project of the group that criticizes wireless social networks communication, naming the interference in communication as a possible form of “misunderstanding, incomprehension and enforcement”. Another work which was inspired by notorious surveillance software aiming at bringing “this technology into the hands of the general public for greater surveillance saturation within culture<sup>35</sup>” is project Carnivore<sup>36</sup> (2002-present). It is noteworthy that the telephone surveillance called “trunk side” wiretapping, which had similar capacities of telephone surveillance to those of “Carnivore” has been illegal in the United States for more than 30 years<sup>37</sup>.

#### COLLECTION AND CLASSIFICATION

According to Roger Clarke the predicted dataveillance<sup>38</sup> trend is that, as the capacity of computer technologies grows, data sets held by different organizations and political entities will be more easily integrated, creating more

<sup>34</sup> Critical Engineering Working Group Berlin (Julian Oliver, Gordan Savičić, Danja Vasiliev), <https://criticalengineering.org/projects/prism-the-beacon-frame/>.

<sup>35</sup> A. Galloway “Two statements about Carnivore”, in: L. Cornell & E. Halter (ed.), *Mass Effect, Art and the Internet in the Twenty-first century*, 255.

<sup>36</sup> Alexander Galloway is one of the founding members of the collective RSG (Radical Software Group) that created the software project Carnivore inspired by a piece of software used by the FBI to perform electronic wiretaps.

<sup>37</sup> T. Brignall, “The New Panopticon: The Internet Viewed as a Structure of Social Control”.

<sup>38</sup> The term dataveillance was coined in 1988 by Roger Clarke, and refers to “the systematic use of personal data systems in the investigation or monitoring of the actions or communications of one or more persons.” He distinguishes between personal dataveillance that monitors the actions of one or more persons and mass dataveillance, where a group or large population is monitored in order to detect individuals of interest.



image [above]:

2010, Vasileios Bouzas, Video still-Installation: “Dismembered Landscapes” (<https://vimeo.com/187441196>), Right: 2014, Vasileios Bouzas, Behavioral intentions-Video Still (<https://vimeo.com/168484211>).

complete data profiles of individuals, “for reasons of employment, security, entertainment, and consumerism”. In addition to the mass self-communication, which is carried out deliberately by users who are constantly posting personal information on their activities and reveal their interconnection, there are several examples of economic surveillance and commodifications on web 2.0, which remain invisible. The complex and long terms of policy of most companies usually require much of the user’s time and language comprehensibility and thus they are most likely never to be read in detail by the users who ultimately accept them in order to use the services<sup>39</sup>. Christian

<sup>39</sup> Facebook informs that cookies are also used by third parties which are owned by, cooperate with or are advertised in Facebook. In case you want to see their cookies policy it pops up a new web page that lists a long series of companies. Most likely it is very difficult to find their cookies policy. It is certain that the majority of users totally ignore the policy of the cookies that are placed in their browsers.

Fucks states that “Facebook’s privacy policy is a manifestation of a self-regulatory privacy policy regime that puts capital interests first<sup>40</sup>”. In addition, the private corporations that elaborate the “big data” are constantly becoming fewer due to mergers, a fact that increases their dominance and the danger of a possible totalitarianism. Helen Nissenbaum states that there are two stages concerning the big data that play a totally different role. The first one concerns the collection and the second the processing<sup>41</sup> of big data. She points out that the collection of big data is a process providing a wide range of beneficial features for civil society<sup>42</sup>. In her opinion, the processing of big data poses different risks according to who, why and how someone has access to it. Behavioral advertising<sup>43</sup> (Google prefers to use the word “interest based advertisement”) is only one of them. Visiting a website usually involves a simultaneous unwitting connection with a number of other Internet companies including analytical ones that record and study customer’s behavior for economical and commodifications reasons.

<sup>40</sup> Christian Fuchs, Critique of the Political Economy of Web 2.0 Surveillance p56

<sup>41</sup> According to David Lyon the surveillance system “obtain personal and group data in order to classify people and populations according to varying criteria like suspicion, eligibility, inclusion, access, and so on. What, in relation to database marketing, Oscar Gandy calls the “panoptic sort” is, in short, a discriminatory technology, whether or not it is fully automated in every case”.

<sup>42</sup> “Big Data and How it Can Serve Development” at “[www.impatientoptimists.org](http://www.impatientoptimists.org)” explains how the possibility of massive data collection can have many different beneficial effects in a number of social activities such as the prevention of epidemics, the study of the economic situation of the population and the creation of the necessary measures of assistance, the detection of dislocated populations..’

<sup>43</sup> H. Nissenbaum, “What’s Wrong with Behavioral Advertising?”, <https://www.youtube.com/watch?v=z3fbcEsR6Lw>.

### **III. Mobile devices – Locative media and other types of surveillance.**

Early mobile phone technology had been used in various projects like the Cellphone Enabled Interactive Performance “SimpleTEXT”<sup>44</sup> which uses input from participants in order to create audio visual output constituting a collaborative performance. In 2017 the number of mobile phone users is forecast to reach 4.77 billion. In 2016, the number of smartphone users is forecast to reach 2.08 billion. The huge increase of mobile users and the parallel growth of their interaction capacity and transmission features concerning textual, visual, audio and geographical information has resulted in a great increase of regular monitoring from top to bottom of all private and public spaces and activities, transforming citizens into passive subjects and objects of monitoring. CCTV systems have a particular position, are mounted in specific places and serve specific interests and organizations, which usually belong to the government or private corporations. Cell phones on the contrary, are mobile monitoring devices from top to bottom, which are not only shaping the new users identities but are also transforming them to passive agents that are constantly surveying personal spaces and entering areas inaccessible to conventional devices<sup>45</sup>. Features associated with mobility, collaborative mapping, and emergent forms of social networking as performed by Locative media<sup>46</sup> have provided artists and associates with various capabilities for innovation. “Walking the edit”<sup>47</sup> invented by filmmaker Ulrich Fischer links “the user’s walk to the navigation of an augmented space” introduces “the smartphone flaneur” of the digital era by transforming the random walk of a person, who is surveyed by the GPS of his smartphone, into an innovative narrative. “Bear 71” by Leanne Allison and Jeremy Mendes (2013) uses surveillance practices like constant video surveillance, satellite tracking and radio in order “to reveal the human’s disconnection from nature and our natural instincts<sup>48</sup>”. Drone Cinema is introduced forecasting the future programming of the trajectory of a camera around the actors since the drones will become “as small as mosquitos”.

Contemporary types of surveillance include aerial surveillance performed by drones and satellites, “acousmatic” surveillance observing ambient data environments, biometric surveillance, rfid tracking, nano-surveillance performed by nano-sensors, miniaturized cameras, human-implanted chips, etc. The use of RFID technology creates a global network of objects resembling the Internet and in connection with it; it is greatly extending control and surveillance capabilities. Rfids have multiple applications in the artistic field, especially in art objects. They enable the incorporation of information related to their content or their concept as well as use in museums by expanding the visitor’s virtual navigation. Gane remarks that “RFIDs are the dream of the capitalist marketplace” as “they allow goods and services to be targeted at specific groups of consumers in a faster, more efficient way – creating a smoother, frictionless system” and wonders if “this tracking is a nightmarish surveillance or the offer of a convenience culture”. “Trash-Track”<sup>49</sup> which constitutes the “first step towards the deployment of smart-dust – networks of tiny locatable and addressable microelectromechanical systems” by “using hundreds of small, smart, location aware tags aims to expose the challenges of waste management and sustainability”.

**Conclusions.** Individuals are becoming weaker and more vulnerable to the possible misuse of technology by state, parastate or economic organizations, since they are unable to prove possible psychological intimidation imposed on them in multiple ways during their electronic interconnection. Although

<sup>44</sup> SimpleTEXT (2003?) was designed / performed / and implemented Jonah Brucker-Cohen, Duncan Murphy, <http://www.coin-operated.com/2010/05/01/simpletext-2003/>.

<sup>45</sup> Gerard Goggin giving the concept of OCTV - Open Circuit TV states in his article “Cell Phone Culture: Mobile Technology in Everyday Life”.

<sup>46</sup> The Electronic Source (locative.net) defines locative media, “which initially appeared in 2003 as a tentative category for new media art that sought to explore the intersection of the virtual space of the Internet with physical space.”

<sup>47</sup> <http://walking-the-edit.net/en/>.

<sup>48</sup> <http://jeremymendes.com>.

<sup>49</sup> <http://senseable.mit.edu/trashtrack/>.

technology is used by the masses, only few acquire the necessary knowledge required to manipulate the data and record possible intimidation. Thus the possible victims of “Electronic torture”, a notion formulated only recently, are usually not able to provide any proof of their sustained intimidation. Furthermore with the inability of the few against colossal companies, state or deep state mechanisms are more likely to keep quiet.

Since contemporary surveillance mostly occurs within a totally abstract environment and is usually invisible, art oriented projects make concepts, practices and results of the surveillance more understandable to society, as they help us visualize and challenge them. The introduction of new technologies of surveillance acquires a dual nature corresponding to human nature. Their use enables the expansion of democracy through the utilization of corporate social networking, the serious increase of social prevention and protection, the creation of new ways of education and artistic practice and thus the general upgrade of the collective spiritual status by the extension and the expansion of individual and collaborative expression. On the one hand, the big data produced by people’s interaction through social networks constitutes a precious archive which can be analyzed and studied for social development. On the other hand, their use may lead to a distorted commodification for political, economic and psychological imposition. Many questions arise on the goals of private corporations and their ability to learn about and study consumer behavior. Do they intend to guide this behavior towards a direction beneficial to the community and liberate the individual from the advertising illusion? Or will they go in the direction of personalization and competition according to their desire of increased profits?

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Anna Kedziora

## Sacrum Intolerandus: Colonial Transgressions

**[Abstract]** From the perspective of capitalism-driven Europe, the sacredness of overseas exotic landscapes was difficult to accept. The space of fascination and expectations was also the space of economic desire. Colonial landscape was a *sacrum* which had to be conquered, possessed, reshaped, utilised. Desecrated. Turned into a profane instrument of power.

For the sake of pleasure, economy and politics, people have changed the distribution of unbelievably many species. They have migrated with us, have been dragged or introduced intentionally all over the globe. New habitats have been created, plants adapted, animals domesticated. They have changed biodiversity, violated balance, threatened other species. Paradoxically, in the heart of the Industrial Revolution, economically and politically valuable plants (e.g. cash crops) became the most valuable currency, “green gold”. Exotic animals, too, were treasured and imported. Mobility is natural but there exist natural borders impossible to cross, natural safety barriers. Crossing these barriers has been one of civilisational successes and (un)natural disasters.

Colonial transgressions also involved formations, transformations and deformations of the landscape. For instance, following the old Roman rule of *terra nullius*, vast terrains of the conquered lands were stripped of indigenous flora and traces of previous cultivation. Ruined landscapes were then transformed according to European patterns. Local inhabitants – deprived of their history and traditions. Their right to the land – undermined, their existence – threatened. Newly introduced plants changed the land on which they were planted into factories building up European wealth. At all costs. Plantations were examples of the practical implementation of landscape as a power tool.

The colonial activity and network provided a crucial influx of specimens from empires’ peripheries to their centres. It both satisfied the desire to collect and incited it. Collecting exotic species and putting them on display clearly pointed to human ascendancy over nature. People had the intellectual power to perceive, name, describe, classify. Europeans also had political and economic power to travel, colonise, hunt or buy and bring back whatever they desired. This colonial urge to reorganise and systematise the Exotic represents a more universal, human urge to reorganise and systematise the Natural.

Imperial hunting, too, was closely connected with the natural history collecting fever, with many hunters collecting trophies and specimens for private and public collections. It affected both animals and indigenous inhabitants (local hunters were treated like poachers,

and only Europeans were permitted to hunt legally). Similarly to collecting, hunting was a display of political dominance over the conquered lands and their inhabitants, and of symbolic human dominance over the environment. Alongside plantations, it was yet another way of using landscape as an effective tool of power.

Colonial transgressions affected not only political and geographic boundaries but also moral, cultural, and emotional ones. They constituted both the source and means of display of imperial power.

**[Keywords]** colonial transgressions, landscape, plantation, transplantation, hybrid

**I**n his book *Landscape and Power*, W. J. T. Mitchell suggests that both landscape as a painting genre and European imperialism – some of the most powerful and influential creations of the 19<sup>th</sup> century – are closely interconnected<sup>1</sup>. Even if landscape (a concept or a representational practice) does not directly reveal its relation to imperialism, and its connections with the colonial control machinery were of diverse intensity, it does have the potential of carrying more or less veiled colonial ideologies. This makes landscape an efficient tool of colonial transgressions.

**Transgressions.** If people are treated as an invasive species (in fact, the most successful of all invasive species), the first migrations of modern humans, dating back to one hundred twenty thousand years ago (migrations out of Africa)<sup>2</sup>, may be regarded as the beginning of the Anthropocene, with a massive reorganisation of natural order and crossing of all sorts of barriers. This early human mobility triggered different sorts of pre-colonial transgressions (multi-species mobility being one of them) and turned out to be one of the most significant human impacts on the environment. The colo-

<sup>1</sup> W. J. T. Mitchell (ed.), *Landscape and Power*. Chicago & London: University of Chicago Press 2002, 10.

<sup>2</sup> E. Kolbert, *The Sixth Extinction: An Unnatural History*. New York: Henry Holt and Company 2014, 210.

nial context has altered the scope and pace of man-made changes. The discovery and conquest of the New World initiated the so-called Columbian Exchange<sup>3</sup>. Redistribution of organisms entered a new phase, with new lands and species being suddenly available. The exchange was further accelerated by the Industrial Revolution, with new means of transport making transportation faster and more effective. In this context, colonial transgressions can be seen as an intercontinental reshuffling of organisms, multi-species man-orchestrated mobility, triggered mainly by political and economic factors.

**Landscape.** Landscape is a complex social construct entangled in history, politics, ideologies. In fact, it has never been innocent. However, when treated as a representation of a beautiful vista, it may seem to be a phenomenon of a purely aesthetic constitution. Each decision taken in relation to landscape is loaded with all sorts of meanings and consequences. Landscape formations, transformations and deformations form a code, a statement, a more or less visible place for ideology, a piece of evidence or an attempt at concealing it. Antonio Gramsci claims that ideologies shape the land/landscape in which people live<sup>4</sup>. Imperial ideologies literally shaped the lands/landscapes in which both the colonisers and the colonised functioned. The powerful machinery of colonial contact and control operated mainly in distant and foreign lands, confronting societies speaking different languages, cultivating different traditions, professing different beliefs and values. In this context, landscape seemed to be a universal language. A language used not so much for communication as for enforcing the new colonial order. As the mightiest and most omnipresent medium, landscape enabled the effective introduction of colonial governance, both symbolic and literal. The more “close to nature”, less urbanised and seemingly less “civilised” the conquered land was, the easier and more effective the governance with the use

<sup>3</sup> A term coined by A. W. Crosby Jr. in: *The Columbian Exchange: Biological and Cultural Consequences of 1492*. Westport: Praeger 2003.

<sup>4</sup> A. Loomba, *Colonialism/postcolonialism*. New York & London: Routledge 2005, 47.

of landscape could be. Mitchell claims that, in contrast to China, India or the Middle East, having ancient, urbanised and imperial civilisations with military forces able to resist, at least partially, European conquests, the South Pacific and the Caribbean, with their cultures of “prehistoric, pre-civilised people in a state of ‘nature’”, were a sort of *tabula rasa* for the projection of European imperial fantasies, a place where European “natural” landscape conventions “could work themselves out virtually unimpeded by ‘native’ resistance”<sup>5</sup>. A carefully planned strike aimed at the most sensitive sphere – indigenous landscape – its destruction, disposal and replacement with European landscape patterns, deprived local societies of reference points, their tradition and history. New histories were often written with a view to totally omitting or minimising the presence of indigenous cultures and accounting for a supposedly long and natural presence of colonisers. In the context of such practices, Loomba speaks about the deconstruction and reconstruction of conquered societies<sup>6</sup>.

**Sacrum Intolerandus.** The concept of colonial transgressions will be introduced in the context of my artwork *Sacrum Intolerandus*, a multimedia installation. To start with, the notions of *sacrum* and *intolerandus* will be introduced. As already mentioned, even though landscape, both a physical entity and representational practice, has never been truly innocent, when treated as a representation of a beautiful vista it may appear to be a purely aesthetic phenomenon, a sacred sphere free from human imperfections, safe and spiritual, a connection between what is human and divine. Beauty contemplated for its own sake. Yet, this seemingly innocent notion, a source of aesthetic delights, has the potential of being turned into a very effective tool of power. Landscape as a physical entity, in contrast to pure Nature untouched by people, bears more or less visible traces of human presence and

<sup>5</sup> W. J. T. Mitchell (ed.), *Landscape and Power*, 18.

<sup>6</sup> A. Loomba, *Colonialism/postcolonialism*, 20.

transformations. Its strength resides in the fact that it belongs both to the Natural and the Cultural; to what extent – it depends on the context. Jennifer Jane Marshall points to the “illusory promise of extracultural purity” and “the guise of neutrality” as the key factors helping to turn landscape into a “potent ideological tool”<sup>7</sup>. Its phenomenon is rooted in its multidimensionality and sensitivity to context. The seeming innocence of landscape made it easy to use as a part of colonial control machinery. To an untrained eye, colonial landscape, although strongly entangled in politics and economy, still looked like a work of art. From the perspective of capitalism-driven Europe, the sacredness of overseas exotic landscapes was difficult to accept. The space of fascination and expectations was also the space of economic desire. Colonial landscape was a *sacrum* which had to be conquered, possessed, reshaped, utilised. Desecrated. Turned into a profane instrument of power.

**Colonial desire.** *Sacrum Intolerandus* is an artwork consisting of several modules presented as one installation/exhibition. Each of them will be discussed briefly in the context of colonial transgressions. First I will focus on the photograph, since it is an introduction to colonial voyages and transgressions. A photograph of the horizon – a vast seascape – is one of the iconic images of the overseas conquests, the most ubiquitous view for those embarking on dangerous colonial voyages. The sea was a literal and figurative channel for exchange and transgressions. The presented seascape is not yet a landscape but a promise of one, an empty screen where hopes and desires, but also fears, could be projected. The first pre-colonial view, a starting point for a colonial meeting. A universal, common space belonging neither to the colonisers nor to the colonised. It encompasses both the notion of a closure and an opening. The pre- and post-colonial. It is the space in between. Between the foreign and the familiar. Between “them” and “us”. History and future.

<sup>7</sup> J. J. Marshall, “Toward Phenomenology: A Material Culture Studies Approach to Landscape Theory”, in: R. Ziady deLue & J. Elkins (ed.), *Landscape Theory*. New York & London: Routledge 2008, 195-203, 200.



image [left]:  
Anna Kedziora *Sacrum  
Intolerandus - Horizon*,  
photography 140x93 cm.

Reaching overseas destinations demanded taking risk, making a huge effort, exposing oneself to all sorts of danger, crossing all sorts of boundaries and barriers, including moral ones. But why? Why take so much risk? Colonialism is driven by (or founded on) desire – the desire for power, domination, wealth. Sometimes these temptations were highly delusive. The second module, fifty two isles made of rice, refers to the idea of (im)materiality of some colonial desires. The number of rice isles refers to the number of phantom isles. They appeared on different real maps at some point in history, only to turn out to be non-existing. Some were spotted only once and never seen again, others were the results of cartographic errors or inaccuracies of measuring devices and methods; sometimes one isle approached from different directions was depicted as two separate ones, or a peninsula was believed to be an isle (California); other isles were put on maps because of myths and legends; others, still, were introduced on maps intentionally to obtain official state sponsorship for new explorations. However, before their existence was disproved, they managed to evoke a genuine collective desire for conquest, colonisation and control. The presented installation is an attempt to materialise the symbolic capital of phantom isles, which – even



image [left]:  
Anna Kecziora *Sacrum  
Intolerandus - White  
Phantom Isles*,  
installation view.

though they never really existed – sometimes incited real actions. The phenomenon of phantom isles highlights how objects without physical form can be mentally conquered or at least politicised in the context of colonial desires.

The history of the organic matter of which the isles are made is very important. First of all, rice is a staple food for more than a half of the world's population, primarily in non-European countries. With the choice of rice, the symbolic capital of phantom isles is materialised in food, the most tangible, indispensable and desired commodity. Rice is also one of the earliest domesticated plants. According to Jared Diamond<sup>8</sup>, landscape control and food production are closely related to the gradual growth of military and political power and the ability to control other social groups and nations. Food production based on land cultivation is one of the first and most important civilisational innovations<sup>9</sup>. And even though Diamond also refers to technology as the most crucial factor shaping human history<sup>10</sup>, without food production

<sup>8</sup> J. Diamond, *Guns, Germs, and Steel: The Fates of Human Societies*, 491.

<sup>9</sup> J. Diamond, *Guns, Germs, and Steel: The Fates of Human Societies*, 141.

<sup>10</sup> J. Diamond, *Guns, Germs, and Steel: The Fates of Human Societies*, 277.

based on agriculture some nations would never have been able to gain technical and military supremacy over other nations. Food production is very effective in comparison to food gathering or hunting. One acre can usually provide food for 10-100 times more shepherds and farmers than hunters-gatherers<sup>11</sup>. Populations capable of feeding more people were able to develop military advantage over smaller groups of hunters-gatherers even before developing technological and political supremacy. Owing to food production, farmer communities could support specialists who were not food producers themselves, but who could spend their time on developing new technologies. Without those innovators, whose primary occupation was not connected with food production, little progress would have been possible. With their contribution, some societies were able to introduce innovations, which were later borrowed by their neighbours and spread all over continents, provided there were no or few environmental obstacles. The history of rice domestication and its impact on the world's power patterns (both pre-colonial and colonial) brings it to the centre of discussion on (colonial) transgressions. China is a good example of the influence of rice on power relations. It was one of the first centres of plant (rice, among others) and animal domestication<sup>12</sup>, which led to its supremacy first in the region and later in the world<sup>13</sup>. Since over the centuries, the global power pattern was gradually moving to the West, via the Fertile Crescent (the Middle East) to finally reach Europe in the late 15<sup>th</sup> century<sup>14</sup>, rice can be seen as a (remote) engine of the European power to conquer over 80% of the world by the early 20<sup>th</sup> century. Controlling landscape via food production as early as thirteen thousand years ago is strongly connected with building military and political

<sup>11</sup> J. Diamond, *Guns, Germs, and Steel: The Fates of Human Societies*, 79.

<sup>12</sup> J. Diamond, *Guns, Germs, and Steel: The Fates of Human Societies*, 395.

<sup>13</sup> J. Diamond, *Guns, Germs, and Steel: The Fates of Human Societies*, 499.

<sup>14</sup> J. Diamond, *Guns, Germs, and Steel: The Fates of Human Societies*, 497, 498.



power centres and finally with the rise of the world empires. The consequences of these pre-colonial transgressions extend far into post-colonial times.

**Plantations.** Plantations are an important category in the context of this article, since they were examples of the practical implementation of landscape as a power tool and of different sorts of colonial transgressions. The word *plantation* was often used as a synonym of *colony*. Jill Casid claims that using the word *plantation* instead of *colony* and *garden* instead of *plantation* was aimed at mythologising the Empire as “anti-empire” and “anti-conquest”<sup>15</sup>, Jamaica was referred to as “one of the largest and most considerable of Her Majesty’s plantations in America”<sup>16</sup>. A new, non-aggressive image of plantation was constructed to naturalise the presence of colonisers. Plantations as gardens, complying chiefly with aesthetic needs, could not be places of exploitation and imprisonment. And this, in fact, was what plantations meant for the conquered indigenous inhabitants and slaves brought mainly from Africa. People in the metropolises were, at the same time, made to believe that plantations-gardens were places of eternal summer and relaxation in the shade of palm trees, with land so fertile that no excessive work was needed. To popularise this highly regulated image of an idyllic colonial landscape, a technique called *drafting* was used<sup>17</sup>. It was a production and reproduction of representations of hybrid colonial landscapes in the field of art and literature in the form of easily manipulated, controlled and reproduced “copies”. Idyllic images or plans and “blueprints” of plantation layouts and machinery – evidence of the colonial efficiency and beneficial influence of European technologies – were widely distributed to shape the perception of a colonial

<sup>15</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*. Minneapolis & London: University of Minnesota Press 2005, 8.

<sup>16</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 7.

<sup>17</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 28.

landscape as a Paradise Garden and justify the European presence in the colonised countries in the collective consciousness of the inhabitants of metropolises.

A word often used to describe colonial practices is *relandscaping*<sup>18</sup>. The key thing here is the small prefix *re-* which suggests that what colonisers did was not pure landscaping understood as employing different sorts of human activities to transform the Natural. There had already been some forms of previous cultivation, landscaping by indigenous inhabitants, evidence of their agriculture, their relationship with Nature, their traditions and history. This, of course, was not what colonisers would have liked to admit. According to an ancient Roman law, *terra nullius* (nobody's land), the land which had not previously been cultivated became the property of those who first started to cultivate it<sup>19</sup>. To claim the right to newly discovered or conquered territories, European colonisers would often literally turn them into *terra nullius*, e.g. in the Caribbean, where vast territories were stripped of indigenous flora and all signs of previous cultivation. Ruined local landscapes were then transformed according to European patterns, and native inhabitants deprived of their land, history and traditions. The newly introduced plants changed the land on which they were planted into plantations and factories, thus helping to build European wealth. At all costs.

Another part of *Sacrum Intolerandum*, subtitled *Earthworks*, refers to the tensions connected with the realm of plantations, both from historical and contemporary point of view. Land (and consequently soil) has always been a stage but also a subject of domination struggles – colonial in the past or neocolonial today. *Earthworks* is a looped video presenting the process of cleaning up soil, resembling the routine of a gardener preparing it for planting. It was inspired by the colonial procedure called *defrichement*. In the French Antilles, a *habitation* (land ready for the planting of sugar cane) first

<sup>18</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 1.

<sup>19</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 34.

image [right]:  
Anna Kedziora  
*Sacrum*  
*Intolerandus -*  
*Earthworks*,  
video stills.



had to be properly prepared. The process was called *defrichement* (fertilisation)<sup>20</sup> but it was a euphemism used to refer to what was in fact an agricultural purge. Local forests and smaller plants were grubbed, remaining roots burnt down. Special care was taken not to leave any traces of indigenous nature. Paradoxically, exotic vegetation, so fascinating to scientists and collectors, was too overwhelming, chaotic and unproductive in comparison with the European orderly and utilitarian ideas of capitalistic landscape. Conquered lands were transformed into “construction sites”, where solid foundations for cash crop plantations had to be laid. Not only local plants but also native inhabitants, their traditions and history were disposed of. And just as new plants were transplanted from the metropole, so were newly invented histories and traditions. Collective memory was manipulated to justify and naturalise the presence of the conquerors. E. W. Said points out that some elements of the national past were suppressed, others elevated, turning memory into something not necessarily authentic but rather useful, not a continuum but an easily manipulated instrument<sup>21</sup>.

<sup>20</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 32.

<sup>21</sup> E. W. Said, “Invention, Memory, and Place”, in: W. J. T. Mitchell (ed.), *Landscape and Power*, 241-257, 245.

The repetitive gesture presented in the video is a gesture of a relentless gardener cleaning the soil of redundant elements, disciplining it, mobilising it and forcing to being productive, introducing a new order. It is a gesture of constant formation, transformation, deformation. It can be read from both historical and present-day point of view as an urge to discipline and organise colonial or neocolonial soil for profit or, more generally, a human urge to discipline and organise Nature. However, this organising gesture is made with bare hands, which may suggest some sentiment, a need for direct contact with soil, something concrete and symbolic at the same time, something on which almost all kinds of life depend, the matrix of life.

**Transplantation.** However widely introduced, all these methods of exercising political power through transformation and deformation of colonial landscape and using it to generate direct profit for the metropole would not have been effective without transplantation. Casid describes this process as parallel to *drafting* and refers to it as *grafting*<sup>22</sup>. In the context of colonial landscape, *transplantation* stands for providing conditions for an unnatural mobility of plants (and more rarely animals) within an empire and its influence zones. It assumes transfer from one organism-terrain to another. The risk of rejection was minimised in the laboratory conditions of botanical gardens. Acclimatisation of the introduced plants was important from the perspective of gaining independence from other countries and their supplies of fresh fruit and vegetables, and accelerating further conquests. Botanical gardens like the one in Kew were set up all over the colonial world (Jamaica, Calcutta, Sydney). They were places where geographical and climatic boundaries were crossed and the natural order of plants' occurrence was redefined. Economic and political factors conditioned the global mass mobility of plants. Paradoxically, in the heart of the Industrial Revolution, some of them (e.g. cash crops) became "green gold" the most valuable currency on global

<sup>22</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 30.

markets, and colonial landscapes became new places of investment.

Plantations needed transplantations of both plants and seeds but also technologies, machinery and administration<sup>23</sup>. Therefore, even though the present article focuses on transplantation of plants, it is crucial to bear in mind that the process of *grafting* or colonial transgressions reached further and also involved people, their inventions and their know-how.

Most of the so-called tropical plants are in fact colonial transplants: e.g. coconut palm, banana, breadfruit, mango, bougainvillea, hibiscus, oleander, mango, royal palm<sup>24</sup>. Casid points out that “those species of flora most symbolically associated with the ‘tropics’ were precisely those plants by which the British grafted one idea of island paradise onto another”<sup>25</sup>. The main colonial cash crops were transplants, too: sugar cane was brought to the Caribbean from the South Pacific<sup>26</sup>. The palm, an emblem of the tropics, was transplanted from one island to another or from one area of an island to another, a deforested one. Other varieties, such as the royal palm, were transplanted from Florida and Cuba to Jamaica, and the coconut palm arrived from even further away, i.e. East Indies. The West Indies and the British territories in India were the main recipients in this exchange. The donors were mainly the Pacific Isles, China, South-East Asia, and the Spanish territories of Latin America<sup>27</sup>.

Some transplants had both an economic and an ideological dimension. Breadfruit was transplanted from Tahiti to the Caribbean as food for slaves. The official idea was to provide them with “bread” they could reach out for

<sup>23</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 30.

<sup>24</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 7.

<sup>25</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 7.

<sup>26</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 11.

<sup>27</sup> D. Mackay, “Agents of Empire”, in: D. P. Miller & P. H. Reill (ed.), *Visions of Empire: Voyages, Botany, and Representations of Nature*. Cambridge: Cambridge University Press 2010, 38-57, 47.

without having to work for it but the real aim was to save the plantation owners the maintenance costs<sup>28</sup>. Some transplants were deeply pragmatic and formed the basis for the existence of a colony; like in the case of Australia which, without successful transplantations and acclimatisation, would have been too expensive to keep as a colony despite its strategic location<sup>29</sup>. Some cases were purely utopian – such as the unsuccessful transplantation of tea to Sweden by Carl Linnaeus, the famous botanist and the father of modern taxonomy<sup>30</sup>.

However, plants were transplanted not only for economic and utilitarian reasons. The development and popularity of natural history, treated as an appropriate hobby for all social classes, triggered a collecting fever. Botanical (and zoological) collections (private and public) were regarded as symbols of successful European dominance over exotic nature and conquered nations<sup>31</sup>. The colonial activity and network provided a crucial influx of specimens from empires' peripheries to their centres<sup>32</sup>. There existed groups of specialised "plant hunters". Plant hunting was neither an easy nor a safe business. It often required undertaking serious risks and espionage. The man behind this transplantation and collecting fever and the first plant hunter of the British Empire was Joseph Banks. D. P. Miller calls him the "centre of calculation", the centre "on which a cycle of accumulation is fo-

<sup>28</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 23.

<sup>29</sup> A. Frost, "The Antipodean Exchange: European Horticulture and Imperial Designs", in: D. P. Miller & P. H. Reill (ed.), *Visions of Empire: Voyages, Botany, and Representations of Nature*, 58-79, 59.

<sup>30</sup> L. Koerner, "Purposes of Linnean Travel: A Preliminary Research Report", in: *Visions of Empire. Voyages, botany, and representations of nature*, 117-152, 136.

<sup>31</sup> J. M. Mackenzie, *The Empire of Nature: Hunting, conservation and British Imperialism*. Manchester: Manchester University Press 1988, 36.

<sup>32</sup> N. Murray, "From Birds of Paradise to *Drosophila*: The Changing Roles of Scientific Specimens to 1920", in: K. Kete (ed.), *A Cultural History of Animals in the Age of Empire*. Oxford, New York: Berg 2007, 113-134, 115.

cused and which possesses the power to maintain that situation by disciplining individuals and institutions across a wide spectrum of the society”<sup>33</sup>. His plant hunting was motivated by scientific, economic and political reasons. Banks was the one who prepared the first “founding” transports of plants to Australia. He was also the main recipient of the species brought back from the new colony.

Yet another part of *Sacrum Intolerandum* takes the viewer back to the centre of this transplanting and collecting fever. It is a terrarium for plants – a modern object based on the idea of a Wardian Case, invented in 1829 and used for protecting economically and scientifically valuable plants from harsh weather conditions, salted water and rodents during long transportation. It was very practical from the scientific and economic point of view. A tool of protection but also a tool of power, imprisonment, enforcement (of new order, laws, agricultural patterns). In the exhibition it was presented empty, yet still having the potential of protection, but also appropriation, imprisonment, discipline. A key tool helping to satisfy but also inciting the urge to collect and systematise the Exotic, which represents a more universal, human urge to reorganise and systematise the Natural.

Animals, too, were affected by this urge. In many areas of the colonial world, “the colonial frontier was also a hunting frontier”<sup>34</sup>, hunters were usually ahead of the colonial boarder in search of game, which was a convenient mobile source of meat for the settlers. Imperial hunting was also closely connected with the natural history collecting fever. After a few decades of overhunting (mainly by white colonisers), some game populations had been totally wiped out. The blame for the dwindling game resources was pinned on Africans, leading to the introduction of conservation laws seriously infringing on African hunting. Local hunters were treated as poachers

<sup>33</sup> D. P. Miller, “Joseph Banks, Empire, and ‘Centres of Calculation’ in Late Hanoverian London”, in: *Visions of Empire: Voyages, Botany, and Representations of Nature*, 21-37, 25.

<sup>34</sup> J. M. Mackenzie, *The Empire of Nature: Hunting, Conservation and British Imperialism*, 7.



image [right]:  
Anna Kedziora *Sacrum Intolerandus* - plant  
terrarium.

and only elite Europeans were permitted to hunt legally. Africans were consequently denied access to game and hunting, even in the face of famine in East Africa at the turn of the 20<sup>th</sup> century<sup>35</sup>. The establishment of national parks further limited African access to the traditional hunting grounds (as in the case of Native Americans). There is yet another aspect of imperial hunting crucial from the perspective of transgressions. While in Africa, India and North America wild animals were in abundance, in Australia and New Zealand the range of fauna was too small to satisfy all colonial needs, including hunting. Pigs were the first animals introduced to New Zealand by Captain Cook. They were followed by the introduction of “several species of deer from Europe, North America and Asia, wallabies, possums, rabbits, wild

<sup>35</sup> J. M. Mackenzie, *The Empire of Nature: Hunting, Conservation and British Imperialism*, 163.



goats, and many others” as well as sheep, notably “for farming or sentimental reasons”<sup>36</sup>. However, in some cases these introductions lead to biological explosions difficult to control (e.g. rabbits in Australia). Similarly to setting up plantations, hunting was a display of political dominance over the conquered lands and inhabitants and symbolic human dominance over the environment.

**Hybridity.** Hybridity is yet another very important concept when discussing colonial landscapes and transgressions, both physical and metaphorical. Empires, founded on colonial contact, mutual transformations and exchange, were doomed to hybridity, this fact was often rejected, though. The aforementioned transplantations, acclimatisation, and botanical gardens are all linked to the notion of hybridisation. According to Bhabha, hybridity is a “subversive product” of colonial systems<sup>37</sup>. It has the potential of destroying and destabilising the very system it is the fruit of. Bhabha mentions a phenomenon discussed also by Robert Young, a paradoxical desire and rejection of the “Other”<sup>38</sup>. This category is visible in the realm of landscape. On the one hand, there was a strong need to reject local landscapes and reproduce well-known European conventions in real landscaping and its artistic representations (*grafting*, re-landscaping and *drafting*). On the other, there was a huge fascination with the Exotic and a need to reproduce it (physically within European landscapes hybridising the metropole)<sup>39</sup> or at least to possess its fragments (plant and animal trophies).

Plant hybrids had a special status in the colonial world. Many of them were of significant economic value (cash crops or rare specimens for collectors). They proved the effectiveness of innovative methods of control tools

<sup>36</sup> J. M. Mackenzie, *The Empire of Nature: Hunting, Conservation and British Imperialism*, 296.

<sup>37</sup> Cited by J. H. Casid in: *Sowing Empire: Landscape and Colonization*, 106.

<sup>38</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 192.

<sup>39</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 51.

such as landscape. Casid points out that even though the word *hybrid* was rarely used until the 19<sup>th</sup> century (according to *The Oxford English Dictionary*), experiments in cross-breeding were carried out already in the late 18<sup>th</sup> century<sup>40</sup>. While cross-breeding of plants was an example of commonly accepted and popular colonial transgressions, a method of strengthening empires on the global market, mixing of races was commonly condemned. Plant hybrids were presented as fruits of the colonial new order, innovation, creativeness, while human hybrids were presented as evil. To effectively discourage mixed-race relationships, races were presented as separate species, and since separate species cannot produce fertile offspring, they were against God's will<sup>41</sup>. Plant hybrids were accepted and desired, human hybrids – rejected and marginalised.

Colonial landscapes, too, were the embodiments of hybridity. Plantation is an interesting example of a hybrid – with plant hybrids, human hybrids, hybrid technologies. Hybrids within a hybrid. What happened on the plantation grounds encapsulated numerous colonial practices and could be referred to as “a hybrid production of an Empire”<sup>42</sup>. Slave gardens are specific examples of landscape hybridity referred to by Casid as “countercolonial landscapes”<sup>43</sup> or black counterdiscourses of landscape<sup>44</sup>. They were introduced on both British and French plantations in the Caribbean in the late 18<sup>th</sup> century as “Negro Grounds and Provisions”<sup>45</sup>. They were clearly hybrid – neither European nor African, neither fully controlled by colonial administration nor truly independent. Officially, they were given to plantation workers to grow crops for their own use. In practice, they were intended to

<sup>40</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 2.

<sup>41</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 3.

<sup>42</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 213.

<sup>43</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 191.

<sup>44</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 197.

<sup>45</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 197.

bring direct profit to plantation owners by minimising the costs of food for the workers. The grounds intended for slave gardens were of the worst quality, located where no profitable farming of any cash crop was possible. Despite all the logistic obstacles, slave gardens were not only places where plants were grown for everyday use but also where successful transplantation experiments took place<sup>46</sup>. Knowledge, which white colonisers often did not possess, would be mixed there with European technologies and fruits of European artificial mobility. These gardens were not simple copies of African or European practices but a useful and successful mixture of both. They were hybrids in the purest form. Functioning on the basis of appropriation and mimicry, they threatened the plantation machinery from inside because of this apparent similarity. Slave gardens grew in strength enabling some degree of financial independence (some rare plants were sold on the black market), possibility of aesthetic expression (some slaves would grow mainly decorative plants), and finally they facilitated the resistance movement (providing food and shelter for rebels and fugitives, and poisonous herbs to frighten the plantations' owners). Slave gardens were presented by the European authorities as doubly negative: neither orderly organised according to European gardening patterns, nor picturesquely diverse<sup>47</sup>. Plantation owners would not admit that these were the places where some important transplantation and acclimatisation experiments were successfully conducted, since it would be tantamount to admitting that the agricultural success of plantations was not purely European and that colonisers were not able to act independently, relying solely on their knowledge and experience. When independence riots started, slaves were destroying what was the most valuable to white plantation owners – the plants<sup>48</sup>. Their rage was not as insane as colonial authorities tried to present. Destroying “innocent”

<sup>46</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 203.

<sup>47</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 106.

<sup>48</sup> J. H. Casid, *Sowing Empire: Landscape and Colonization*, 230.

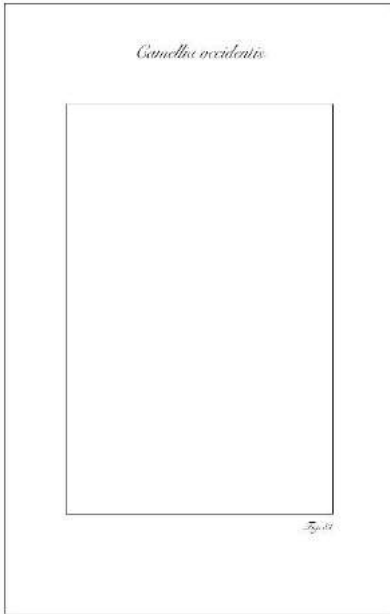


image [left]:  
Anna Kedziora *Sacrum Intolerandus* -  
*Figura Abest*, herbarium page.

plants was not a sign of primitive aggression but a carefully planned and perfectly logical move.

Hybridity is the key concept of the fifth module of *Sacrum Intolerandus*, subtitled *Figura Abest*. It is a collection of herbarium pages with Latin names (part of them made up) and with no visual representations. Instead, there is a *decorum* of words. Some names are authentic names of invasive plants (results of artificial plant mobility intensified in the colonial era), e.g. *Robinia pseudoacacia* (false acacia or black locust), *Heracleum sosnowsky* (Sosnowsky's hogweed), *Opuntia stricta* (erect prickly pear), *Solidago gigantea* (giant goldenrod). Some are pseudo-botanical neologisms, e.g. *Camellia occidentis* (tea + western, originally: *Camellia sinensis*), *Citrus fessus* (orange + exhausted), *Eugenia avida* (clove + greedy), *Saccharum alienus* (sugar + foreign) and names of authentic hybrid plants (results of successful

image [right]:  
Anna Kedziora  
*Sacrum Intolerandus*  
- room, installation  
view.



experiments from botanical gardens and natural hybrids), e.g. *Primula kewensis* (Kew primrose, invented in Kew in 1900), *Iris albicans* (white flag iris – a natural hybrid). The lack of illustrations in the herbarium is very significant, probably even more significant than the lack of names. Although, according to the *International Code of Botanical Nomenclature*, even the best-preserved and most detailed specimen without a name is useless<sup>49</sup>, a name with no visual referent may highlight the absence and strengthen the sense of uncertainty. A hybrid name particularly calls for a visual referent – to satisfy curiosity, to compare, to classify. Some hybrids, especially human-hybrids, remained a sort of taboo in the colonial world. Fascinating on the one hand, terrifying on the other. Forbidden and unavoidable. Building up the colonial economic power and threatening it, e.g. by undermining the racial role assignment. Plant hybrids were presented as the emblems of success of colonial landscape transformation systems. Human hybrids were marginalised, pushed outside the sphere of representation, omitted, silenced, unrepresented. *Figure Abest* is a coded list of colonial absences. The

<sup>49</sup> S. A. Harris, “Scientific Context of Botanical Illustration”, in: S. Sherwood, *A New Flowering: 1000 Years of Botanical Art*. Oxford: The Ashmolean 2014, 186-191, 187, 190.

absence of local landscapes, of slaves in the visual representations of plantations, the absence of indigenous histories, traditions, cultures.

**Wunderkammer.** The last module of *Sacrum Intolerandus* encompasses all other modules in one space. The room chosen for the exhibition is one of the rooms in the Imperial Castle, a palace built in 1910 in Poznan, Poland, for German Emperor William II. In 1939, it was transformed into one of Hitler's residencies. All in all, Hitler had never been there. Instead, it was used by his emissary Arthur Greiser, one of the key figures responsible for the Holocaust in Poland. His name was a kind of icon of the cruelties of German imperialism, implemented in the form of World War II. *Sacrum Intolerandus* was presented in a place which used to be Greiser's cabinet. The space of the Imperial Castle is an embodiment of German imperial ambitions realised in Poland and Greiser's cabinet was their headquarters. In this room, colonial and imperial power relations meet Polish local history. Despite its painful background, the room is a beautiful place where all other modules of *Sacrum Intolerandus* are presented as if in a peculiar *Wunderkammer*. Like most *Wunderkammers*, this collection is fragmentary, eclectic and subjective. Inside, one might expect a traditional overabundance of elements representing the owner's collecting fever. Instead, *Sacrum Intolerandus* is a "collection" dominated by the feeling of absence and meaningful void. A kind of void suggesting the exhaustion of old conventions, insufficient to accurately depict the complex scope of colonial legacy. A void leaving room for interpretation and recontextualisation of presented modules. Each of them may be treated as a subtle gesture encouraging the viewer to go deeper and explore what may seem unexplorable in its complexity and severity.

**Conclusion.** Landscapes have always been entangled in politics and economy. They have never been totally innocent entities. According to Martin Pollack, landscapes are contaminated with political responsibility and

guilt<sup>50</sup>. Even though he did not focus specifically on colonial landscapes, they are the ones that seem to particularly burden with responsibility and guilt as colonial control and power tools. Landscapes played an important role in shaping the world's power relations as early as during the first migrations of modern humans and early stages of control of landscape. The beginning of food production based on land cultivation is one of the first and most important civilisation achievements, very strongly related to the rise of the first world empires. European colonial conquests of the 18<sup>th</sup> and the 19<sup>th</sup> centuries and employment of even more sophisticated landscape control mechanisms confirm how effective as a power and control tool landscape can be. Reorganising the natural world for political and economic reasons is not only characteristic of colonialism but it is an ongoing change. Colonial transgressions continue transforming and deforming post-colonial landscapes (neocolonialism, land grabbing). Kolbert claims that "(a)s soon as humans started using signs and symbols to represent the natural world, they pushed beyond the limits of that world<sup>51</sup>." For our own pleasure and economic and political reasons, we have changed the distribution of unbelievably many species. They have migrated with us, have been dragged or introduced intentionally all over the world. New habitats have been created, plants adapted, animals domesticated. They have changed biodiversity, violated balance, threatened other species. Mobility is natural but there exist natural borders impossible to cross, natural safety barriers. Crossing these barriers has been one of civilisational successes and (un)natural disasters. Kolbert also points out that what people are doing now is "running geologic history backward and at high speed"<sup>52</sup>. Men-orchestrated intercontinental reshuffling of species resembles inverting the movements which brought

<sup>50</sup> Reference to the title of: M. Pollack, *Kontaminierte Landschaften*.

<sup>51</sup> E. Kolbert, *The Sixth Extinction: An Unnatural History*, 266.

<sup>52</sup> E. Kolbert, *The Sixth Extinction: An Unnatural History*, 208.

continents apart. What is happening now with human and non-human high speed mobility is “reassembling the world into one enormous supercontinent”, sometimes referred to as the New Pangea<sup>53</sup>. Colonial transgressions have laid the foundation of this process.

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<sup>53</sup> E. Kolbert, *The Sixth Extinction: An Unnatural History*, 208.



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Michael Dudeck

## Tactical Extinction: The Will to Power as Disappearance

**[Abstract]** The *Last Male White Rhinoceros* has been placed under 24 hour armed guard in Kenya, with hopes that he can inseminate before his passing, despite rapid aging and decreasing sperm-count. His ivory horn has been removed (a sacrifice to the gods of capitalism) to make him less attractive to poachers, and strikingly compositional photo-shoots featuring the “living artifact” guarded by armed soldiers, have spawned a media campaign summoning a congregation of sapiens to mourn yet another bloody ramification of Global Capitalism.

Almost all of the headlines code this specimen as “The Last of his kind” in accordance with Western exotic fantasies of extinction (*The Last Unicorn, The Last of the Mohicans, The Last Airbender, The Last Samurai, The Last Emperor*). When there appears to be an abundance of one species, the general public remains indifferent, until the point of no return is reached. Global capitalism produces the poverty which necessitates poachers to slaughter and castrate endangered species, and simultaneously commodifies that extinction into a product, a “headline”, a tear-jerker for the Western masses to unknowingly mourn the consequences of their privilege.

“Discovery” is the first stage of Colonization: it implies that up until a thing or a being has been witnessed or documented by *The West*, it did not heretofore exist, and therefore cannot exist any longer as it once was. The act of encounter is itself colonial. Baudrillard asserts that “[i]n order for ethnology to live, its object must die” and that “by dying, the object takes its revenge for being “discovered” and with its death defies the science that wants to grasp it” [Baudrillard 1988: 14]. This can be clearly articulated when examining the range of cultures that have been entirely eradicated from diseases spread by and upon contact. However the metaphor extends past ethnology into all interspecies relations.

Ontological Anarchist Hakim Bey describes a core concept he calls the TAZ (or Temporary Autonomous Zone) which is an experiential and spatial “uprising which does not engage directly with the State” but “liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen before the

State can crush it”<sup>1</sup>. He calls this capacity “the will to power as disappearance”<sup>2</sup>.

This paper excavates an/other narrative of extinction: as a performance of autonomy, a declaration of sovereignty, a biological will to power, a refusal for a circus bear to perform for its captors. I de-exoticize and construct a eulogy for a sacrificial act of symbolic suicide.

**[Keywords]** Extinction, Symbolic Emergency, Symbolic Suicide, Sacrifice, Animal Studies

**T**he “**Last Chance to Survive**” **Breeding Program**. The Northern White Rhinoceros is a subspecies of the White Rhinoceros, which once inhabited parts of Uganda, Chad, Sudan, the Central African Republic and the Democratic Republic of the Congo. The combination of widespread poaching and various civil wars have led the population to become virtually extinct in the wild. Three years ago, there were only seven Northern Whites in captivity, and now only three of the subspecies remain alive. All three live together within the enclosed “Ol Pejeta Conservancy” nestled deep within the Laikipia Region of Central Kenya. The Northern Whites are protected like invaluable artifacts by armed and trained anti-poaching guards patrolling around the clock. Their security is augmented by horn-imbedded transmitters, watch-towers, guard dogs, fences and droves. Ol Pejeta boasts an “innovative fencing” technique which allows “wide-ranging animals such as elephants and wild dogs to migrate through the enclosed space”<sup>3</sup>, while simultaneously keeping the terminally endangered rhinoceri secure and intact.

In light of the very real possibility of permanent extinction, conservators initiated a campaign of drastic measures, ominously titled “The Last Chance

<sup>1</sup> H. Bey, *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. New York: Autonomedia 1985, 101.

<sup>2</sup> H. Bey, *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*, 128.

<sup>3</sup> “Northern White Rhinos”, *Ol Pejeta Conservancy*, 11/2015, <http://www.olpejetaconservancy.org/wildlife/rhinos/northern-white-rhinos/> (accessed 15/04/2016).

to Survive” Breeding Program. This involved relocating four of the seven remaining Northern Whites, Sudan and Suni (both male) and Fatu and Najin (both female) from *Dvur Kralove Zoo* in Czech Republic to *Ol Pejeta*, in hopes that the “more natural habitat” of Western Africa may induce breeding. In 2012, Suni was seen mating with Najin but after the 16 month gestation period it became clear Najin was not pregnant. Efforts were then established to import a male from another subspecies known as *The Southern White* to inseminate Najin and Fatu, but this also proved unsuccessful. In 2014, Suni died of natural causes, leaving only Sudan, with his daughter Najin and his granddaughter Fatu. What further complicates family matters is that the two remaining females have recently been deemed infertile, and Sudan (their father/grandfather) has a rapidly decreasing sperm-count.

The only remaining hope for the reversal of this extinction [we are told] now lies in the experimental field of reproduction and stem cell research. In December 2015, scientists from all over the world gathered in Austria for a conference on *Conservation by Cellular Technologies*. The immanent extinction of The Northern White was a focal point of the conference and it was concluded that after numerous scientific defeats, the only future for The Northern White Rhinoceros would be *cellular*.

“The Last Chance to Survive” Breeding Program has given way to an aggressive media campaign, re-titled “Make a Rhino, Save a Species”. This crowd-source funding venture has raised only £14, 590 of its aim of £500,000, which sadly equals only 2.9%. The title and subtitle of the campaign are important signifiers worth examining:

**“Make A Rhino”**. Kausukiho Hayashi, a Japanese stem cell scientist, present at the conference in Vienna, demonstrated proof that he can “grow” mice out of simple skin cells. The DNA of 12 Northern Whites has been preserved in genetic banks in both Berlin and San Diego, and the experts united and decreed the best solution to the Northern White problem would be to literally “grow” the new sub-species. This involves the multiplication of both natural

gametes (cells that fuse with other cells during fertilization] as well as the previously frozen samples. In-Vitro fertilized gametes would then be introduced to surrogate mothers (likely Southern White Rhinos, another subspecies) who would host the manufactured Northern Whites in their wombs, and potentially give birth to a new generation, liberated from the “tyranny” of extinction.

**“Save a Species”**. In the footnotes, the campaign articulates that:

The northern white rhino is technically recognised as a subspecies by the World Conservation Union Species Survival Commission, African Rhinos Specialist Group<sup>4</sup>. For simplicity we have chosen to communicate this campaign under the banner of “Save a Species” in recognition that the Northern White Rhino genetics are uniquely adapted to their habitats and are subsequently irreplaceable and we believe invaluable<sup>5</sup>.

This is pertinent to consider: the difference between “a Species” and a “Sub-Species” in the ethical imagination of a population of consumers, is significantly more drastic than this explanation illuminates. Especially considering that the fine-print does not tell its consumers that the laboratory-constructed embryos will be hosted in the *bodies* of another sub-species (The Southern White). The “irreplaceability” used to claim such a dramatic campaign title, is eclipsed by the fact that one of the more primitive stages of the campaign (undoubtedly integrated out of desperation) was to introduce female Northern Whites to male Southern Whites. If this measure had been successful, and the females impregnated, the “future” of the sub-species would have been entrusted to a new generation of hybrids – half Northern

<sup>4</sup> IUCN AfRSG: World Conservation Union Species Survival Commission, African Rhinos Specialist Group.

<sup>5</sup> “Could Recent Stem Cell Research Save the Northern White Rhino?” *Make A Rhino, Save A Species*. Gofundme, 07/31/2015, <http://www.olpejetaconservancy.org/could-recent-stem-cell-research-save-the-northern-white-rhino/> (accessed 04/15/2016).

White, half- Southern White. This implicitly challenges the claim that the impetus for this research is to maintain the integrity of the genetics of The Northern White sub-species. The entirety of the process has involved and will involve genetic manipulations and variations, including not only the manufacturing of stem cells and in vitro fertilization, but also the rearing and development of the newly invented species. There are several aspects of imprinting (genetic, biological and social) that will inherently alter what we now refer to as “The Northern White.”

It is therefore more appropriate for us to understand the campaign by its primary title “Make a Rhino” because, if successful, the new species would be an entirely “New Species.” In addition to the genetic and social implications identified above, this new sub-sub-species would be entirely raised and supported in captivity.

The aim of the Breeding Program would be to multiply the genetically enhanced Hyper-Real Northern Whites, so they could be eventually re-integrated into “the Wild.” What would be inserted into “Nature”, however, would be a human designed and constructed replica, fostered in a comparably sterile laboratory augmented with Scientific supports. The DNA of the new species would inevitably carry with it the histories of scientific and human insertions into its’ development. It would bear all the scars of the needles and monitoring systems that surrounded its development, and thus would be a super-species, an assisted mutation disguising itself in the aura of Naturality. A Wolf in Sheep’s Clothing (or Cloning).

The central focus of the Media Campaign “Make a Rhino- Save a Species” has been Sudan – the eldest of the three remaining Northern Whites – father to one and grandfather to the other. Articles in newspapers and magazines have used headlines such as “Meet the Last Male Northern White Rhino in the World”, and “With 1 male left worldwide, northern white rhinos under 24 hour guard”. This was spawned from the campaign’s careful manipula-

tion of language, undoubtedly orchestrated by an incredibly slick, knowledgeable and media savvy publicity team. The hashtag #lastmalestanding, an inherently aggressive patriarchal cultural coding which glorifies the “Last Stand” of a warrior, an outlaw, or an army facing obliteration, re-routes a discourse of extinction into the precincts of survival against an unremitting foe. This animates the apparatus through which ecological, biological, and interspecies complexities such as mass extinction are codified by Science within a narrative of violence, aggression, racism, sexism and patriarchal dominance.

We, as consumers (the targeted funders of the campaign) are being ushered into the arena to cheer on Sudan, our Champion [who just so happens to be both discursively “White” and “Male”] in his Last Battle with oblivion. The biological and genetic “Boxing Match” we are buying tickets to, intentionally excludes any discourse whatsoever on our Western participation and endorsement of this extinction. By this I refer to the geopolitical impacts of Global Capitalism and the preceding mass colonization of Africa by Imperialistic Western Forces, which has wholeheartedly produced the conditions whereby poaching and local conflicts have led The Northern White to such a dire conclusion.

The media’s focus upon Sudan as “The Last of the White Males” strategically erases the two infertile females from the focus of the story. This is surprising considering they are all three similarly, virtually infertile. Sudan’s extremely low sperm count, echoing the cataclysmically low numbers of Northern Whites in existence – creates the subtext for yet another rendition of the White Savior Complex: The Semen of the Patriarch is the Sword we must use to fight the cruelty of Mother Nature. Its codex is all too familiar: Sky Cult vs. Earth Cult. Transcendence versus Cyclicity. The Western dream of immortality against the animist acceptance of Nature’s rhythmic agency. We, the consumers informed by the numerics of Empirical Science, have

been “forced” to usher ourselves in to “save” a situation that has been exacerbated by the carelessness of “third world mismanagement.” It is pertinent to note that almost all of the high-rollers in the Campaign are White, from the “Developed World”; whereas the majority of the “staff” (including the armed guards who risk their own lives daily to guard #thelastmalestanding) are of colour, and are of the World that “we” are being summoned to “save”.

The Northern White Media strategy also preys upon a public reared within Western narratives that exotify extinction. Begin to count in your head the numerous blockbusters utilizing this trope as a central motif (*The Last Man Standing*, *The Last Unicorn*, *The Last of the Mohicans*, *The Last Airbender*, *The Last Samurai*, *The Last Emperor*, *The Last Battle*, etc.). So long as populations are in vast quantity, the public is indifferent. Triage and Emergencies sell.

But what of the agency of the Sub-Species itself? Where, in this entire debate, do they have the authority to speak? “Because they cannot speak, we must then speak for them”, or so goes the rhetoric of animal liberation. However in adopting this perception, we deny the possibility that extinction itself is a form of communication. Why do we not consider that even when fertile, none of the females were impregnated? That the #lastmalestanding is still *capable* of reproducing, and yet his sperm elects not to. Is it possible that the inability of the Northern White Rhinoceros to propagate its sub-species, is because the sub-species itself is *choosing* not to?

Baudrillard asserts that “[i]n order for ethnology to live, its object must die” and that “by dying, the object takes its revenge for being “discovered” and with its death defies the science that wants to grasp it”<sup>6</sup>. One must only skim the colonial databanks of the epidemics that have accompanied contact (both accidental and manufactured), that have literally forced entire populations to vanish, not to mention those systematically killed off, burned,

<sup>6</sup> J. Baudrillard, *Simulacra and Simulation*. Ann Arbor: University of Michigan Press 1994.



gassed or intentionally starved to death or dispersed. The implications of *Contact*, involving exposure to Western knowledge systems, styles and customs can affect every dimension of the social and psychic function of a group of previously isolated, self-referential individuals or species. This potential for systemic and cultural disturbance, suggest that every “encounter” carries with it a distinct, yet variable social, political, biological and spiritual “infection”.

Ontological Anarchist and radical cultural theorist, Hakim Bey, is best known for his popularization of the phenomenon of the “Temporary Autonomous Zone” an “experiential and spatial uprising which does not engage directly with the State” but “liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen before the State can crush it”<sup>7</sup>. He argues the power of this phenomenon (which he claims occurs always in relation to dominant systems imposed upon otherwise free communities) lies in its capacity to “disappear”. “Its greatest strength lies in its invisibility... as soon as the TAZ is named (represented, mediated), it must vanish, it will vanish... only to spring up again somewhere else.” He calls this phenomenon, within the Temporary Autonomous Zone as, the “the will to power as disappearance”.

It is here where I must reiterate what has been hinted at in the previous discussion of genetics, but maintains a coherent message for all the dimensions involved. That is: the difference between “Making” [as in Make a Rhino] and “Saving” [as in Save a Species]. Both construction and preservation are insertions, characteristic of the Western imperative that has fueled conquests, conversions and innumerable colonisations. From my vantage point it is abundantly clear: those at the top of the Pyramid wish not to “save” or even to “preserve” but to create anew – camouflaged (and funded) within

<sup>7</sup> H. Bey, *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*.

the rhetoric and dialectics of liberation. The plea on the crowdfunding website asks for financial investment “to save a species for now, for your children and for your children’s children.” And despite the holistic tone of this message, it appears clear that they wish to preserve it for our consumption and for the ease of our repressed ethics. In the attempt to make Sudan less attractive to poachers, the Authorities elected to remove his horn – (which can be sold for up to \$300,00 USD) which has also altered his perceptions in our eyes. Our Fighter has been castrated in his battle with oblivion, but still he rages on.

This is ultimately a plea to consider the possibility that the looming extinction of the Northern White, largest of all the subspecies of Rhinoceri, may in fact be the epilogue of a “people”: whose world has been irreparably altered by the hands of Western Empiricism and only now, far too late, that same system hungers desperately to revive it for its own voyeuristic and moralistic consumption. I wish nothing more than to suggest, even if only for a moment, that if extinction is, itself a form of communication, that it should be liberated from our own projections and desperations, and understood instead as an act of ritual, spiritual evolutionary suicide; a most subtle and elegant response to the mutilation and subsequent mutations of their context.

**This is not an essay. It is a eulogy.** If it be your will, Northern White, may I end by dedicating to “you” a short poem by the 12<sup>th</sup> century Persian mystic and poet Hafiz, entitled “Two Bears”:

Once  
After a hard day's forage  
Two bears sat together in silence  
On a beautiful vista  
Watching the sun go down  
And feeling deeply grateful  
For life.

Though, after a while  
A thought-provoking conversation began  
Which turned to the topic of  
Fame.

The one bear said, "Did you hear about Rustam?  
He has become famous  
And travels from city to city  
In a golden cage;

He performs to hundreds of people  
Who laugh and applaud  
His carnival  
Stunts."

The other bear thought for  
A few seconds  
Then started  
Weeping.

-Hafiz<sup>8</sup>

<sup>8</sup> Hafiz, *The Gift: Poems of Hafiz, The Great Sufi Master*, trans. D. Landinsky. New York: Penguin Books 1999.

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## Ειρήνη Μοσχόβου

# Συζήτηση με μια παγανιστική μουσική φωτογραφία

**[Σύνοψη]** Η metal μουσική είναι προ των πυλών για την ολοκλήρωση των 50 χρόνων ύπαρξης της στον κόσμο της τέχνης. Στην Ελλάδα όλα συνέβησαν λίγο αργότερα. Με την είσοδο της ξένης αυτής μουσικής, νέες πηγές έμπνευσης άρχισαν να ρέουν στην χώρα και η δημιουργία αντίστοιχων συγκροτημάτων δεν άργησε. Με πρωτεργάτες συγκροτήματα όπως οι *Northwind*, οι *Sarissa*, οι *Flames* κ.ά. να θέτουν τις βάσεις για μια καλλιτεχνική δράση με πολλούς αποδέκτες. Η ελληνική metal μουσική έχει τις ρίζες της στις αρχές της δεκαετίας του '80. Το 1990 με πρόσταγμα την ανάγκη για εξωτερίκευση και εξιδανίκευση του αρχαίου ελληνικού πολιτισμού και της αρχαίας ελληνικής θρησκείας, ένα νέο υποείδος γεννιέται. Η "ελληνική παγανιστική black metal" μουσική συνδυάζει την υποκουλτούρα της "black metal" με την ελληνική παγανιστική θρησκεία σ' ένα περίτεχνα καλλιτεχνικό υποείδος της ελληνικής μουσικής. Η παγανιστική θρησκεία όσο και η "αιρετική διάθεση" της "black metal" μουσικής είναι ένα "απαγορευμένο φρούτο" για την κοινωνία της Ελλάδας και όχι μόνο.

"Μια εικόνα χίλιες λέξεις" και μέσα από μια σειρά φωτογραφιών που απεικονίζουν την μουσική πράξη, αντλούμε πληροφορίες για το περιεχόμενο της ίδιας της μουσικής. Έτσι, θα γνωρίσουμε τα στοιχεία που συνθέτουν την "ελληνική παγανιστική black metal". Παραδείγματα θα αποτελέσουν φωτογραφίες από συγκροτήματα χαρακτηριστικά για το υποείδος.

**[Λέξεις κλειδιά]** Black metal, Παγανισμός, Θρησκεία, Ελλάδα, Αυθεντικότητα

Eirini Moschovou

## Discussion with a pagan music photograph

Metal music has almost reached 50 years in the art world. In Greece everything happened a little bit later. Once entered the borders' of the country, this new kind of music gave rise to inspiration and the formation of similar bands was a matter of time. Pioneer bands like Northwind, Sarissa, Flames etc. formed the basis of the cultivation of further artistic movement towards multiple recipients. The roots of Greek metal music can be first met at the early 80's. After that, in 1990, by command of the need for externalisation and idealisation of the ancient Greek culture and religion, a new sub-genre is born. "Greek pagan black metal" music combines the subculture of black metal with Greek pagan religion in an elaborate artistic sub-genre of Greek music. Both pagan religion and the "heretic temper" of black metal music constitute a "Forbidden fruit" not only for the society of Greece. "A picture is worth a thousand words" so through a gallery of photographs that represent music we will elicit information about the substance of the music itself. Thus, we will be able to learn about the things that construct Greek pagan black metal music. Photographs of distinctive bands of this sub-genre will be used as examples.

**Ε**ισαγωγή. Το να ακούς, πόσο μάλλον να ασχολείσαι πρακτικά, με την metal μουσική στην Ελλάδα, μια χώρα των, σχεδόν, 10.000.000 κατοίκων, στις αρχές της δεκαετίας του '80 μπορούμε να φανταστούμε πως δεν ήταν κάτι απλό κι αποδεκτό από όλους. Πέρα από τη φαντασία όμως, η έρευνα μας καθιστά ικανούς να γνωρίζουμε πλέον τις δυσκολίες που διαμόρφωναν στα πρώτα χρόνια το περιβάλλον της δημιουργίας αυτού του είδους μουσικής<sup>1</sup>.

<sup>1</sup> Ε. Μοσχόβου, *Ο μουσικός περιοδικός τύπος διαγράφει τις πρώτες δεκαετίες της ελληνικής metal μουσικής* [αδημοσίευτη πτυχιακή εργασία]. Ιόνιο Πανεπιστήμιο, Τμήμα Μουσικών Σπουδών, 2016.

Μέσα από είδη της ξένης μουσικής στα τέλη του 20<sup>ού</sup> αι. και συγκεκριμένα το 1993 θα αναδειχθεί η παρουσία ενός υποείδους, καθαρά ελληνικού, που εμπλέκεται με τη metal μουσική. Το υποείδος αυτό είναι η “ελληνική παγανιστική black metal” που επήλθε από τον δημιουργικό συνδυασμό της “black metal” μουσικής<sup>2</sup> και της ελληνικής μουσικής. Είναι πολύ σημαντικό πως μέσα σε σχεδόν μια δεκαετία από την δημιουργία ελληνικών συγκροτημάτων που παίζουν metal μουσική (διάφορα υποείδη της), οι έλληνες καλλιτέχνες ήταν σε θέση να δημιουργήσουν και να υποστηρίξουν ένα αυθεντικά ελληνικό είδος.

Σε αυτές τις παραγράφους θα πραγματοποιηθεί μια μουσικολογική προσέγγιση των παραγόντων που συντελούν την ύπαρξη και τη μοναδικότητα του συγκεκριμένου υποείδους. Αυτή η προσέγγιση θα επιτευχθεί με την μελέτη του στίχου και της ενορχήστρωσης πάντα μέσα από την δύναμη της εικόνας και του ήχου. Παραδείγματα θα αποτελέσουν συγκροτήματα χαρακτηριστικά για το υποείδος.

### **Είδη και υποείδη της ελληνικής metal μουσικής: Θέματα ιεράρχησης.**

Η ελληνική μυθολογία έχει συχνά αποτελέσει πλούσια πηγή έμπνευσης για πολλούς καλλιτέχνες. Στην metal μουσική υπάρχουν μουσικοί, από όλα τα είδη και υποείδη, που επέλεξαν θέματα από τη μυθολογία και ιστορία, όπως οι Iron Maiden στο “Alexander the Great” .

Το θέμα των ειδών και υποειδών της metal μουσικής απασχολεί ιδιαίτερα την ακαδημαϊκή κοινότητα. Οι διαφορές είναι ελάχιστες και η συνεχής εύρεση νέων στοιχείων είναι παράγοντες που θέτουν την σαφή ταξινόμηση τους σε μια λογική σειρά ιεραρχίας υπό συζήτηση. Για την καλύτερη αντίληψη των ειδών και υποειδών θα αναφερθούν κάποια βασικά στοιχεία, κυρίως για τις μουσικές κατηγορίες που αφορούν άμεσα το θέμα του άρθρου

<sup>2</sup> Για περισσότερες πληροφορίες πάνω στην black metal μουσική δείτε: K. Harris, “‘Roots’?: The Relationship between the Global and the Local within the Extreme Metal Scene” *Popular Music* 9, 2000 και: S. Dunn, “Lands of Fire and Ice: An Exploration of Death Metal Scenes”, *Public*, 2004.



αυτού.

Υπάρχουν δύο τρόποι για να προσδιοριστεί ένα κομμάτι της metal μουσικής. Ο ένας είναι η *μουσική προσέγγιση* και ο άλλος η *προσέγγιση περιεχομένου*. Στην *μουσική προσέγγιση* ο όρος αφορά τη μουσική ως σύνθεση, για παράδειγμα “Speed metal” ονομάστηκε το υποείδος που παρουσιάζει ιδιαίτερα γρήγορο tempo σε μια τυπική ενορχήστρωση. Στην δεύτερη περίπτωση της *προσέγγισης περιεχόμενου* ο όρος αφορά τους στίχους ή πιθανόν θέματα αισθητικής, για παράδειγμα “Viking metal” ονομάστηκε το υποείδος που ο στίχος των κομματιών είναι εμπνευσμένος και αναφέρεται στους Vikings.

Η “ελληνική metal”<sup>3</sup> είναι ένας όρος που αφορά τη metal στις συνθέσεις της οποίας με διάφορους τρόπους (μουσικούς ή θεματικούς) αναδεικνύονται ελληνικά στοιχεία. Υπάρχει μέρος των δημιουργών της “ελληνικής metal” μουσικής που έχει στο περιεχόμενο των στίχων του θέματα από την αρχαία Ελλάδα, όπως η μυθολογία ή η ιστορία. Στην περίπτωση αυτή κρίνεται αναγκαία η τροποποίηση του όρου σε «αρχαία ελληνική metal» μουσική.

Μέσα στο πέρασμα των χρόνων νέα είδη και υποείδη της metal έκαναν την εμφάνιση τους. Τα περισσότερα από αυτά ακολουθούν έναν πιο “σκληρό” και “σκοτεινό” ήχο από την αρχική παρουσία της heavy metal. Η “extreme metal” μουσική (συχνά χαρακτηρίζεται ως *ακραίος ήχος*), είναι ένας όρος-ομπρέλα για υποείδη όπως η “black metal”, “death metal” και η “doom metal”. Συχνά, οι ανά τον κόσμο μουσικές συνθέσεις που συνδυάζουν το αρχαίο ή το παραδοσιακό στοιχείο με την metal μουσική, χρησιμοποιούν τον *ακραίο ήχο*. Αν η μουσική επιλογή του συγκροτήματος, σχετίζεται με την “black metal” μουσική, ορίζεται ως ένας όρος, δηλαδή “αρχαία ελληνική black metal” μουσική. Σε αυτή την περίπτωση επιτυγχάνεται προσέγγιση και με τους δύο τρόπους που προαναφέρθηκαν (μουσικής και περιεχομένου). Ο όρος “αρχαία ελληνική” αφορά την *προσέγγιση περιεχομένου* και ο

<sup>3</sup> Οι όροι που αναφέρονται στα υποείδη της ξένης και ελληνικής metal μουσικής βρίσκονται σε εισαγωγικά καθώς ακόμα δεν έχει αναγνωριστεί επίσημα η ορολογία.

“black metal” αφορά την *μουσική προσέγγιση*.

Ένα ακόμα υποείδος της metal που αυτή τη φορά προέρχεται από την “αρχαία ελληνική black metal” μουσική είναι αυτό της “ελληνικής παγανιστικής<sup>4</sup> black metal” μουσικής. Ο όρος “αρχαία” αφαιρείται καθώς εννοείται ότι ο παγανισμός έχει να κάνει με την θρησκεία που ξεκίνησε στην αρχαία Ελλάδα. Ο στίχος έχει να κάνει αυστηρά με την πολυθεϊκή θρησκεία. Το είδος αυτό εμφανίστηκε στην Ελλάδα στις αρχές του ’90. Είναι προφανές πως και μόνο η μουσική δημιουργία συντελεί την ύπαρξη του υποείδους. Για να γίνει, όμως, αντιληπτή η σειρά των όρων παρατίθεται το παρακάτω σχεδιάγραμμα με την μεγαλύτερη ακτίνα να είναι η αρχή της ιεραρχίας, της ομπρέλας δηλαδή, που περιβάλλει όλα τα παρακάτω υποείδη. Να σημειωθεί πως υπάρχουν και άλλοι όροι, στο γενικότερο “δέντρο” της παγκόσμιας metal μουσικής, που εμπλέκονται, αλλά δεν αναφέρονται για την αποφυγή σύγχυσης.

**Ζητήματα στιχουργίας.** Σύμφωνα με την προσέγγιση της Deena Weinstein<sup>5</sup> τα θέματα της “black metal” ανήκουν στην κατηγορία των θεμάτων του “χάους”. Ο όρος αυτός περιλαμβάνει θέματα όπως οι θρησκείες, οι αιρέσεις, η μαγεία, το υπερφυσικό, η φιλοσοφία κ.ά.. Κοινά χαρακτηριστικά παρατηρούνται ανάμεσα σε υποείδη που βασίζονται στον παγανισμό όπως η ελληνική και η σκανδιναβική παγανιστική metal μουσική, καθώς και οι δύο ακολουθούσαν την πολυθεϊκή θρησκεία την οποία “επιτέθηκε” ο χριστιανισμός. Εξαιτίας αυτής της αντίληψης για τον τρόπο με τον οποίο επιβλήθηκε ο χριστιανισμός αρκετές φορές εντοπίζεται αντιχριστιανική διάθεση στους στίχους αυτών των συγκροτημάτων<sup>6</sup>.

<sup>4</sup> Η λέξη «παγανιστική» προέρχεται από τη ρίζα της λέξης “pagani” που σημαίνει χωρικός.

<sup>5</sup> D. Weinstein, *Heavy Metal: The Music and its Culture*. New York: Da Capo Press 2000.

<sup>6</sup> V. I. Helden, “Scandinavian Metal Attack the Power of Northern Europe in Extreme Metal”, στο: R. Hill, & K. Spracklen (επιμ.), *Heavy Fundametalisms: Music, Metal & Politics*. Oxford: Inter-Disciplinary Press 2010, 36.

Το “χάος” μπορεί να επέλθει σε πολλές καταστάσεις, όπως της εναντίωσης σε μια θρησκεία, με σκοπό την άνοδο κάποιας άλλης. Για παράδειγμα, παρακάτω παρατίθενται οι στίχοι των Acherontas (συγκρότημα της “ελληνικής black metal” μουσικής) στο κομμάτι “Pestilence Of Mortality”<sup>7</sup>. Μας παρουσιάζεται μια κατάσταση στην οποία το ανθρώπινο γένος έχει «ξεφτίσει»: «...The humankind, the mortal kind, the corpse kind is rotting...» και πρέπει να επέλθει η αλλαγή. Αναφέρει την κατατρόπωση άλλων θρησκειών «...I will rule trampling your meek Jesus, I will rule sucking Mohamed's life, I will rule destroying Yehoba's throne...» παρουσιάζοντας μια διαφοροποιημένη κατάσταση χωρίς τους προηγούμενους «...I am the New Antichrist. I am the Master Of Horror. My time has come». Αυτό δεν μπορεί να συμβεί χωρίς την ύπαρξη του “χάους”.

*The time (the time is now)  
The prophecy is time (the end cannot be stopped):  
The humankind, the mortal kind, the corpse kind is rotting.  
The Beast shakes his seven heads.  
The Great Harlot moans in orgasmic delight!  
I am the bagonet – I am the mutated gene  
I am the Super Nova of your society.  
I will rule the New World Order.  
I will rule wearing a crown of skull.  
I will rule trampling your meek Jesus.  
I will rule sucking Mohamed's life.  
I will rule destroying Yehoba's throne.  
I am the New Antichrist.  
I am the Master Of Horror.  
My time has come.  
In front of me, rises eternity  
Behind me, glory  
On my left, rise power*

<sup>7</sup> Dark lyrics “Kawir- Pestilence Of Mortality”, στο: <http://www.darklyrics.com/lyrics/acherontas/theosis.html#2> (πρόσβαση 07/02/2016).

*On my right, delight  
Above me, Edelyerna  
For I am the flaming pentagram  
And the Harbringer Of Discord!*

Ένα παράδειγμα, που θα αποσαφηνίσει τη διαφορά μεταξύ “ελληνικής black metal” και “ελληνικής παγανιστικής black metal” μουσικής είναι το κομμάτι των Kawir “Zeus”<sup>8</sup>. Αρχικά εξυμνείται ο Θεός Δίας και στην συνέχεια αναφέρεται ο ερχομός των χριστιανών, υποδεικνύοντας τους ως την αιτία πνευματικής και υλικής καταστροφής της ελληνικής παγανιστικής θρησκείας «...The christians have arrived. They killed your priests, destroy the temples...». Αναφέρει τον πόλεμο σαν λύση και έτσι έρχεται στο προσκήνιο το “χάος” «Oh! Zeus now guide us in a justify war. [...] And now the only vision that we have is... Revenge, revenge, revenge. Strike with lightning».

*We call upon Zeus.  
King of the gods.  
Oh! Father guides us.  
Zeus is the sun and the moon.  
Zeus is the winds and the storms.  
Zeus is the earth and the stars.  
Zeus is the unbending flame.  
Zeus is the night and the day.  
Zeus was born men and a nymph.  
We remember the time.  
When your mother hides you.  
From the wrath of your father Kronos.  
In a cave of Crete.  
And Amalthea feeds you with the horns.  
Of wisdom and Korivantes dancing.  
Around you.  
The dance of men.*

<sup>8</sup> Encyclopedia metallum “Kawir – Eroptia”, στο: <http://www.metal-archives.com/albums/Kawir/Eroptia/26252> (πρόσβαση 07/02/2016).

*The dance of war.  
Oh! You are the archon of lightning!  
The years has passed away and then  
The christians have arrived.  
They killed your priests, destroy the temples.  
Oh! Zeus now guide us in a justify war.  
This filthy sickness, must eclipse.  
They tried many times to kill your children.  
This divine hellenic race.  
And now the only vision that we have is...  
Revenge, revenge, revenge.  
Strike with lightning.*

Η διαφορά μεταξύ των δύο κομματιών έγκειται στο γεγονός ότι στην μεν περίπτωση των Acherontas στοχοποιείται ο χριστιανισμός, αλλά έχει σατανιστικό κυρίως θέμα, ενώ στους Kawir, που επίσης εναντιώνονται στο χριστιανισμό, το περιεχόμενο έχει να κάνει με την πολυθεϊκή θρησκεία. Υπάρχει μια ακόμα κατηγορία στην οποία υπολείπεται το στοιχείο της ύβρεως προς οποιαδήποτε θρησκεία. Το παρακάτω κομμάτι των Kawir “Περσεφόνη”<sup>9</sup>, αποτελεί έναν ύμνο προς αυτή.

*Περσεφόνη, θύγατερ μεγάλου Διός, ελθέ, μάκαιρα,  
μουνογένεια θεά, κεχαρισμένα δ' ιερά δέξαι,  
Πλούτωνος πολύτιμη δάμαρ, κεδνή, βιοδώτι,  
ή κατέχεις 'Αίδαο πύλας υπό κεύθεα γαίης,  
Πραξιδίκη, ερατοπλόκαμε, Δηούς θάλος αγνόν,  
Ευμενίδων γενέτειρα, υποχθονίων βασιλεια,  
Ην Ζεύς αρρήτοισι γοναίς τεκνώσατο κούρην,  
μήτερ εριβρεμέτου πολυμόρφου Ευβουλής,  
Ωρών συμπαίκτηρα, φαεσφόρε, αγλαόμορφε,*

<sup>9</sup> Encyclopedia metallum “Kawir-Dei Kabeiroi”, στο: [http://www.metal-archives.com/albums/Kawir/Dei\\_Kabeiroi/124582](http://www.metal-archives.com/albums/Kawir/Dei_Kabeiroi/124582) (πρόσβαση 07/02/2016).

σεμνή, παντοκράτειρα, κόρη καρποίσι βρύουσα,  
ευφεγγής, κερόεσσα, μόνη θνητοίσι ποθεινή,  
ειαρινή, λειμωνιάσιν χαίρουσα πνοήσιν,  
ιερόν εκφαίνουσα δέμας βλαστοίς χλοοκάρποις,  
αρπαγιμαία λέχη μετοπωρινά νυμφευθείσα,  
ζωή καί θάνατος μούνη θνητοίς πολυμόχθοις,  
Φερσεφόνη: φέρβεις γάρ αεί καί πάντα φονεύεις.  
κλύθι, μάκαιρα θεά, καρπούς δ' ανάπεμπ' από γαίης  
ειρήνηι θάλλουσα καί ηπιοχείρωι υγείαι  
καί βίωι ευόλβωι λιπαρόν γήρας κατάγοντι  
πρός σόν χώρον, άνασσα, καί ευδύνατον Πλούτωνα.

Σε συνέντευξη των Kawir διαβάζουμε:

Όλοι οι στίχοι που είχαν ποτέ οι Kawir ήταν ύμνοι στους Αρχαίους Θεούς που προέρχονται από την πνευματική ιδεολογία, γνωστή και ως «Ελληνισμός». Σχετικά με τις οντότητες που επαινεθήκαν από την εποχή της αρχαιότητας, όλοι οι στίχοι είναι γραμμένοι στα αρχαία ελληνικά και επειδή όλοι απευθύνονται σε θεότητες, που ασχολούνται αποκλειστικά με μεταφυσικό περιεχόμενο [...] <sup>10</sup>.

Πηγές έμπνευσης του συγκροτήματος είναι οι Ύμνοι του Ορφέως του Καλλιμάχου, οι Ομηρικοί, μαζί και οι δικές τους διασκευές. Οι Αρχαίοι Ύμνοι είναι βασικό συστατικό του έργου τους <sup>11</sup>. Η γλώσσα γραφής των στίχων των συγκροτημάτων της “ελληνικής παγανιστικής black metal” είναι τα αγγλικά και τα ελληνικά (νέα και αρχαία). Το γεγονός ότι οι Kawir γράφουν τους στίχους των κομματιών τους στα αρχαία ελληνικά είναι ένα αξιοσημείωτο

<sup>10</sup> Δ. Νατσούλης, “Συνέντευξη: Οι ιστορικοί Kawir στο reckoninghour!”, *Reckoning Hour*, 23/07/2014, <http://reckoninghour.com/Οι-ιστορικοί-kawir-στο-reckoninghour> (πρόσβαση 07/02/2016).

<sup>11</sup> Μ. Παπαγεωργίου, “Κάβειροι / Kawir”, *Metafysiko*, <http://www.metafysiko.gr/?p=3024> (πρόσβαση 07/02/2016).

κομμάτι της πορείας τους.

Αυτή η ιδιαιτερότητα της στιχουργίας, το να αποτελεί πηγή έμπνευσης ο αρχαίος ελληνικός πολιτισμός και η μυθολογία, είναι αυτό που συντελεί το “ελληνικό παγανιστικό black metal” υποείδος. Αν ο στίχος συνδυάζεται και με ελληνική γλώσσα μπορεί να έχει μεγαλύτερη βαρύτητα αλλά δεν αποτελεί δεσμευτικό παράγοντα για την ένταξη του στο υποείδος. Το θέμα της γλώσσας αφορά τον καλλιτέχνη και όχι το υποείδος. Αν η “Περσεφόνη” των Kawir ήταν στα αγγλικά δεν θα άλλαζε το περιεχόμενο, καθώς αυτό είναι που μας ενδιαφέρει στην προσέγγιση του ελληνικού αυτού υποείδους, θα άλλαζε μόνο η αισθητική.

**Ζητήματα ενορχήστρωσης.** Οι μελωδίες, τα όργανα αλλά και οι τεχνικές που συντελούνται κατά τη σύνθεση ενός κομματιού είναι αυτά που ενώνουν το “παζλ” της μουσικής του “ελληνικού παγανιστικού black metal”. Στην “black metal” γενικότερα, παρατηρείται γρήγορο tempo, “χαοτικές” συνηχήσεις συγχορδιών, υπονοώντας και μουσικά το “χάος”. Στην παγανιστική διάσταση της μουσικής αυτής συναντάται η χρήση μελωδιών παρμένων από τα μουσικά αρχαία κείμενα, και την παραδοσιακή μουσική. Συνηθέστερη περίπτωση είναι η δημιουργία νέων μελωδικών σχημάτων που μοιάζουν με τις αρχαίες μελωδίες<sup>12</sup>. Στην περίπτωση της “ελληνικής παγανιστικής black metal”, είναι ξεκάθαρο το ότι δεν μπορούμε να χρησιμοποιήσουμε τα αρχαία κείμενα, καθώς τα αποσπάσματα που έχουν διασωθεί είναι ελάχιστα. Για το λόγο αυτό οι συνθέσεις προσπαθούν να μοιάζουν στην αισθητική εκείνης της εποχής.

Τα όργανα, είναι κυρίως τα αρχαία ελληνικά, τα οποία κατασκευάζονται από επαγγελματίες<sup>13</sup> ή από τους ίδιους τους καλλιτέχνες. Όργανα τα

<sup>12</sup> V. I. Helden, “Scandinavian Metal Attack the Power of Northern Europe in Extreme Metal”, στο: R. Hill, & K. Spracklen (επιμ.), *Heavy Fundamentalisms: Music, Metal & Politics*, 36.

<sup>13</sup> X. Κουκάρας, Συνέντευξη στην Ειρήνη Μοσχόβου (ελληνική metal μουσική το αρχαίο στοιχείο), 26/08/2015.

οποία προσδίδουν στο κομμάτι την αισθητική που θέλει να επιβάλλει ο δημιουργός. Σε συνέντευξη τους οι Kawir αναφέρουν,

Χρησιμοποιούμε αποκλειστικά ακουστικά όργανα όπως φλογέρα, τσαμπούνα, μπεντίρ, κιθάρα, κρουστά και διαρκώς εμπλουτίζουμε τον ήχο μας. [...] Φυσικά οι Ορφικοί διαδραματίζουν σημαντικότατο ρόλο στη μελοποίησή μας. Ωστόσο δεν φοβόμαστε να τολμήσουμε και κάτι καινούριο. Άλλωστε τίποτα δεν είναι δόγμα. Αλλιώς δεν θα είχαμε καμία διαφορά από οτιδήποτε τυποποιημένο<sup>14</sup>.

Για να προστεθεί το στοιχείο της metal στην ενορχήστρωση χρειάζονται και άλλα όργανα. Οι ηλεκτρικές κιθάρες, το ηλεκτρικό μπάσο, κρουστά και το συνθεσάιζερ (όχι απαραίτητα) είναι αυτά που προέρχονται από την “black metal”. Στην περίπτωση του “παγανιστικού black metal” γίνεται συχνά χρήση του συνθεσάιζερ, τις περισσότερες φορές για να αντικαταστήσουν τα φυσικά όργανα (αρχαία ή παραδοσιακά) που είναι δύσκολο να βρεθούν. Με αυτό τον τρόπο ολοκληρώνεται η αισθητική της μουσικής.

Στην “black metal” τα φωνητικά χαρακτηρίζονται από ένα “ουρλιαχτό” σε υψηλή τονικότητα. Σε κομμάτια των Kawir, συναντάμε σε διαφορετικά μέρη του κομματιού έναν συνδυασμό της τεχνικής των “black metal” φωνητικών με την απαγγελία της αρχαίας ελληνικής μουσικής<sup>15</sup>.

**Φωτογραφημένη μουσική ανάλυση.** Στην φωτογραφία του συγκροτήματος Cradle of Filth παρατηρούμε την συνηθέστερη “black metal” εμφάνιση ενός τέτοιου συγκροτήματος. Τα εκκεντρικά αξεσουάρ, οι περίτεχνες στολές και το βαμμένο πρόσωπο τους αποτελούν τις δημοφιλέστερες επιλογές σκηνικής παρουσίας. Το άσπρο πρόσωπο με τα μαύρα μάτια είναι ένας τρόπος να αποδοθεί

<sup>14</sup> Μ. Παπαγεωργίου, “Κάβειροι / Kawir”, *Metafysiko*, <http://www.metafysiko.gr/?p=3024> (πρόσβαση 07/02/2016).

<sup>15</sup> Ακουστικό απόσπασμα: Kawir “Χαίρε Βάκχε”. Η αναφορά στον black metal τρόπο φώνησης αφορά τα σημεία: από την αρχή έως το 2:44 και η φώνηση που παραπέμπει σε αρχαία ελληνική μπορεί να εντοπισθεί από το 2:45 έως και το τέλος. Το απόσπασμα μπορεί να βρεθεί στο [https://www.youtube.com/watch?v=\\_jC8H\\_ZBEoY](https://www.youtube.com/watch?v=_jC8H_ZBEoY) (πρόσβαση 08/02/2016).





εικόνα [αριστερά]:  
Το συγκρότημα Cradle of Filth με την συνηθέστερη “black metal” εμφάνιση ενός τέτοιου υγκροτήματος.



εικόνα [αριστερά]:  
Μέλος του “ελληνικού παγανιστικού black metal” συγκροτήματος Kawir επιλέγει το “black metal” βάψιμο του προσώπου.

η έννοια του θανάτου, η εμφάνιση δηλαδή της νεκρικής κατάστασης ενός ανθρώπου. Υπάρχουν αρκετοί ερευνητές που αντιλαμβάνονται την συγκεκριμένη επιλογή των χρωμάτων του μακιγιαζ ως εκδήλωση ρατσιστικών αντιλήψεων κάτι τέτοιο αποδεικνύεται μη αληθές.

Εισχωρώντας, θα λέγαμε, στην ιεραρχία της “ελληνικής metal” μουσικής βλέπουμε πως οι όροι και η ίδια η μουσική συμπορεύεται με την σκηνηκή αισθητική των μελών των συγκροτημάτων. Μέλος του “ελληνικού παγανιστικού black metal” συγκροτήματος Kawir επιλέγει το “black metal” βάψιμο του προσώπου. Η απόδοση του αρχαιοελληνικού στοιχείου επιτυγχάνεται

με την χρήση του μαιάνδρου στο τελείωμα του μανικιού. Όσο για την παγανιστική διάσταση αυτή θα μπορούσε να εκφραστεί καθώς οι καλλιτέχνες φορούν μανδύες που θυμίζουν εμφάνιση ιερών καθώς και το άνοιγμα των χεριών που θα μπορούσε να υποδείξει την ανώτερη δύναμη, δηλαδή το Θεϊκό στοιχείο.

Το λογότυπο του “ελληνικού black metal” συγκροτήματος Rotting Christ ακολουθώντας την αισθητική αντίστοιχων συγκροτημάτων του είδος του εξωτερικού μοιάζει με περίτεχνα μπερδεμένα κλαδιά εκφράζοντας την “έντονη”, “χαοτική” διάσταση της μουσικής τους. Αντίστοιχα, οι Kawir χρησιμοποιούν την ίδια τεχνοτροπία σε μια πιο “ήρεμη” μορφή μένοντας πιστοί όμως στην κατεύθυνση της “black metal” μουσικής.

εικόνα [δεξιά]:  
Το λογότυπο του “ελληνικού black  
metal” συγκροτήματος Rotting  
Christ.



εικόνα [δεξιά]:  
Το λογότυπο των Kawir.



Στην παρακάτω φωτογραφία των Kawir<sup>16</sup>, μπορούμε να δούμε τα όργανα που χρησιμοποιούν για την παραγωγή των κομματιών τους<sup>17</sup>.



εικόνα [αριστερά]:  
Τα όργανα που χρησιμοποιούν οι Kawir για την παραγωγή των κομματιών τους.

**Επίλογος.** Ο πολιτισμός των αρχαίων Ελλήνων είναι η πολιτισμική μας κληρονομιά. Μια κληρονομιά που σταδιακά πέφτει στη λήθη όπου ίσως η μόνη γνωριμία των νεοελλήνων μαζί της είναι τα μαθήματα του σχολείου. Αυτό, έχει σαν αποτέλεσμα προοδευτικά τον πνευματικό μας «θάνατο».

Μέσα από τη μουσική δημιουργία, συντελείται η αναβίωση της αρχαίας ελληνικής γλώσσας και τέχνης γενικότερα. Συγκροτήματα όπως οι Δαιμονία ύμφη, αλλά και metal συγκροτήματα όπως οι Kawir συμβάλλουν στην επα-

<sup>16</sup> Kawir, «XAIPE, The mastering finished and we would like to share our pagan weapons! More news soon», 15/01/2016, <https://www.facebook.com/kawirblackmetal/photos/pb.127360740665261.-2207520000.1455217310./995310463870280/?type=3&theater> (πρόσβαση 20/01/2016).

<sup>17</sup> Για περισσότερες πληροφορίες πάνω στα αρχαία ελληνικά όργανα δείτε: Σ. Μιχαηλίδης, *Εγκυκλοπαίδεια της αρχαίας ελληνικής μουσικής*. Αθήνα: ΜΙΕΤ 2003 και Μ. Λ. Γουέστ, *Αρχαία ελληνική μουσική*. Αθήνα: Παπαδήμας 1999.

ναφορά του πολιτισμού της Ελλάδας στη σύγχρονη εκδοχή της και προτρέπουν με τις συνθέσεις το μουσικόφιλο κοινό σε μια διαφορετική ακρόαση της αρχαίας ελληνικής μουσικής.

Καθώς η δημιουργία ελληνικών metal συγκροτημάτων αυξανόταν, γεννιέται από τα βάθη του αρχαίου ελληνικού πολιτισμού ένα είδος μοναδικό στον κόσμο. Αν θα έπρεπε να δώσουμε ένα σύντομο ορισμό, αυτός θα μπορούσε να είναι ο ακόλουθος:

Η “ελληνική παγανιστική black metal”, δημιουργήθηκε στην Ελλάδα στις αρχές της δεκαετίας του '90. Ο στίχος του προέρχεται από την ελληνική πολυθεϊκή θρησκεία και η ενορχήστρωση του αποτελείται από μελωδίες που ταιριάζουν στην αρχαία ελληνική μουσική αισθητική. Η γλώσσα δεν είναι απαραίτητα ελληνική, αλλά όταν είναι αποδίδεται μεγαλύτερο νόημα στην ίδια την μουσική.

Η πολιτική είναι συνδεδεμένη με την μουσική σε πολύ σημαντικό βαθμό. Με την άνοδο ακροδεξιών αντιλήψεων και πράξεων ανά τον κόσμο είναι επόμενο να αναζητούμε προς αποφυγή τέτοιου είδους “σημάδια” στην καθημερινότητά μας. Πολλοί ακαδημαϊκοί χωρίς ουσιαστική ενασχόληση και έρευνα επί του θέματος, ορμώμενοι από την έντονη συναισθηματικά κοινωνία θεωρούν την παγανιστική ή/και την αρχαία ελληνική metal μουσική φερέφωνο ρατσιστικών μηνυμάτων. Η μουσική δημιουργία η οποία, στην προκειμένη, βασίζεται στον αρχαίο πολιτισμό και στην αρχαία ελληνική θρησκεία που συχνά συνοδεύεται από την αγάπη των προγόνων για την πατρίδα δεν προάγουν μέσω της μουσικής ρατσιστικές αντιλήψεις. Η δουλειά των μουσικολόγων είναι να ερευνούν την μουσική και τον λόγο σε συνδυασμό με αυτή αδιαφορώντας για τις προσωπικές αντιλήψεις και πολιτικές επιλογές του εκάστοτε καλλιτέχνη. Η μόνη σύνδεση που μπορεί να γίνει είναι εάν ο ίδιος χρησιμοποιεί την μουσική του για την εξωτερίκευση των πολιτικών πεποιθήσεων του. Σε καμία περίπτωση όμως δεν είναι σοφό να χαρακτηρίζεται αρνητικά ένα ολόκληρο είδος για τις προσωπικές επιλογές κάποιου καλλιτέχνη.

Τα παραδείγματα που χρησιμοποιήθηκαν ήταν από αντιπροσωπευτικά

συγκροτήματα του είδους που το επηρέασαν σημαντικά με την πορεία τους μέσα στο χρόνο. Είναι σημαντικό να τονισθεί και πάλι ότι η συνεχής δημιουργία και ανακάλυψη νέων υποειδών της metal καθημερινά, δεν αφήνει περιθώρια για τελικές απαντήσεις στα ερευνητικά ερωτήματα. Επομένως, όλα είναι υπό συζήτηση. Εδώ, προσεγγίστηκε ένα μόνο κομμάτι της ελληνικής μουσικής, που πολύ πιθανό να έχει δημιουργήσει πολλά ακόμα υποείδη μοναδικά στο παγκόσμιο χάρτη. Η μουσικολογική έρευνα για την ελληνική metal μουσική, συνεχίζεται...

Κωστούλα Καλούδη

## Κινηματογραφικές εκδοχές του Φρανκενστάιν: Ξεπερνώντας το θάνατο στην οθόνη

**[Σύνοψη]** Από το ξεκίνημά του ο κινηματογράφος, δέχτηκε τις επιρροές από διάφορα πεδία της τέχνης και της επιστήμης. Η δαγερτυπία, η φωτογραφία, τα οπτικά παιχνίδια και η λογοτεχνία, αλλά και η ψυχανάλυση, η ύπνωση και η εφεύρεση του σιδηρόδρομου επηρέασαν την εμφάνιση και την εξέλιξη της κινηματογραφικής αφήγησης. Η νουβέλα *Φρανκεστάιν* της Mary Shelley, μεταφέρθηκε για πρώτη φορά στην οθόνη το 1910. Στο συγκεκριμένο μύθο υπάρχουν στοιχεία που ταυτίζονται με την ουσία του ίδιου του κινηματογράφου. Η ιδέα της δημιουργίας ενός πλάσματος από τη συναρμολόγηση ανθρώπινων μελών παραπέμπει στην ιδέα του μοντάζ που δημιουργεί έναν ξεχωριστό χωροχρόνο κατά τη διάρκεια της κάθε ταινίας, μακριά από τη λογική και τους περιορισμούς του πραγματικού χρόνου. Η συνέχιση επίσης της ζωής μετά το θάνατο που αναφέρεται στη νουβέλα, συναντά την ικανότητα του κινηματογράφου να χαρίζει την αθανασία στους ήρωες του μέσα από τη διαρκή επανάληψη των εικόνων, αλλά και την αφθαρσία στους κινηματογραφικούς ηθοποιούς που η γοητεία τους ξαναζωντανεύει σε κάθε προβολή. Μήπως η επαναδημιουργία της ζωής δεν συμβαίνει σε κάθε ταινία, όταν την παρακολουθούμε χωρίς να σκεφτόμαστε πως όλοι αυτοί που βλέπουμε στην οθόνη είναι νεκροί;

Δεν είναι λοιπόν τυχαίο που συναντάμε τον Φρανκεστάιν σε διαφορετικές περιόδους, είδη και σχολές στην Ιστορία του κινηματογράφου. Από το πρώτο δείγμα του 1910, την ομώνυμη-ταινία του 1931 που αποτελεί σταθμό για το φανταστικό κινηματογράφο, ξαναβρίσκουμε τον Φρανκεστάιν στην οθόνη σε παραγωγή του Andy Warhol το 1973, ως *Blankenstein* (1973) σε μια ταινία β' διαλογής blackxploitation, στο ιδιαίτερο μιούζικαλ *The Rocky Horror Picture Show* (1975), στην κωμωδία *Frankenstein Junior* (1974) αλλά και στον περιθωριακό ελληνικό *Δράκουλα των Εξαρχείων* (1981) που αντανάκλα την υποκουλτούρα και το περιθώριο της εποχής. Ο μύθος του Φρανκεστάιν παρουσιάζεται σε κινηματογραφικά δείγματα που αποτελούν από μόνα τους υπέρβαση για την κινηματογραφική αφήγηση, καθώς καταρρίπτουν τα καθιερωμένα ταμπού. Έτσι μεταξύ άλλων, βρίσκουμε παραλλαγές του στον underground κινηματογράφο, τα b-movies και σε μια από τις πρώτες ταινίες που αναφέρονται στη σεξουαλική διαφορετικότητα.

Η συνάντηση της τέχνης με την επιστήμη και τα αποτελέσματά της δίνουν την αφορμή επομένως να θυμηθούμε μια σειρά «διαφορετικών» ταινιών που στην εποχή τους υπερέβησαν τους καθιερωμένους κανόνες. Αλλά και για να ασχοληθούμε με το «σύνδρομο της μούμιας», όπως ονόμαζε ο Andre Bazin την ικανότητα του κινηματογράφου να «ταριχεύει» το

παρελθόν, μετατρέποντάς το σε ένα διαρκές παρόν που επιστρέφει σε κάθε προβολή. Το ξεπέρασμα του θανάτου, η συναρμολόγηση του χώρου και του χρόνου, η επαναφορά του παρελθόντος αλλά και ο ιδιαίτερος ρόλος του σκηνοθέτη με την εξουσία της υπέρβασης των ορίων που μπορούμε να διακρίνουμε στη φιγούρα του δρ. Φρανκεστάιν, είναι μόνο μερικά από τα θέματα που συναντάμε σε κάποιες από τις πολλές κινηματογραφικές εκδοχές της ιστορίας του.

[Λέξεις κλειδιά] κινηματογράφος, αναβίωση, θάνατος, συναρμολόγηση, ταρίχευση

Kostoula Kaloudi

## Film adaptations of Frankenstein: Overcoming death on screen

**[Abstract]** Since its inception, the cinema has been influenced by various art genres and scientific disciplines. Daguerreotype, photography, optical toys and literature, as well as psychoanalysis, hypnosis and the invention of the railroad, all left their mark on the emergence and evolution of cinematic storytelling. Mary Shelley's novel *Frankenstein* was adapted for the cinema for the first time in 1910. This legend shares elements that are part of the very essence of cinema. The idea of creating a living creature by assembling human limbs has a counterpart in the cinematic concept of editing, thereby creating a self-contained space-time for the duration of each film, one that is free from the rational limitations of real time. Moreover, the continuation of life after death, another of the novel's themes, is akin to the cinema's ability to bestow immortality upon its characters through the continuous repetition of images, and timelessness upon film actors, whose appeal lives on in every screening. Isn't recreation of life present in every film, in fact, watched without stopping to think that all those people on the silver screen may well be long dead?

It is no accident, therefore, that Frankenstein is present in various periods, genres and schools in the history of the cinema. After the earliest version, of 1910, and the 1931 film of the same name – a milestone for fantasy cinema – Frankenstein re-emerges on the silver screen in 1973 in a production by Andy Warhol; as *Blackenstein* (1973) in a blaxploitation B-movie; in the cult musical *The Rocky Horror Picture Show* (1975); in the comedy *Frankenstein Junior* (1974); and in the Greek fringe film *The Dracula of Exarcheia* (1981), which deals with the subculture and fringe groups of the period. The legend of Frankenstein features in film

examples that are in themselves a transgression of the cinematic narrative, as they refute the prevailing taboos. Fittingly, variations on this theme can be identified in underground cinema, B-movies and in one of the earliest films that touch on sexual diversity, among others.

This encounter of art and science, and its filmic outcome, therefore, provide an opportunity to recall a series of "different" films, which defied the rules of their time. Also, to discuss the "mummy complex", as Andre Bazin called the cinema's ability to "mummify" the past, to transform it into a continuous present that comes back to life with each screening. The overcoming of death, the assembly of space and time, the restoration of the past, and the special role of the director with the power to transgress limits – all of them characteristic of the character of Dr Frankenstein – are only some of the themes encountered in the numerous film adaptations of this story.

**[Keywords]** Cinema, Revival, Death, Assembly, Taxidermy

**Η** οθόνη ως ένας μοναδικός χώρος στον οποίον συμβαίνουν θαυμαστά πράγματα, η συνέχιση της ζωής μετά το θάνατο, το σταμάτημα του χρόνου και η δυνατότητα του θεατή να ζει και να ξαναζεί πολλές φορές την ίδια στιγμή, είναι οι ιδέες που από πολύ νωρίς ταυτίστηκαν με τον κινηματογράφο.

Όταν οι πρώτοι κινηματογραφικοί θεατές που παρακολούθησαν τις λήψεις των αδελφών Lumière σηκώθηκαν από τις θέσεις τους τρομοκρατημένοι αντικρίζοντας στην οθόνη το τρένο να μπαίνει στο σταθμό, αναγνώρισαν τη δυνατότητα του κινηματογράφου να δημιουργεί ένα δικό του χώρο και χρόνο, μακριά από την πραγματικότητα. Αλλά και ο Maxim Gor'ky, ονόμασε «Ταξίδι στο βασίλειο των σκιών»<sup>1</sup>, τις πρώτες κινηματογραφικές εικόνες που παρακολούθησε το 1896. Αυτές οι σκιές της οθόνης γοήτευσαν το θεατή, παρέμειναν άφθαρτες μέσα στο χρόνο κερδίζοντας την αθανασία, προκαλώντας το κοινό να προβάλλει τις επιθυμίες του στην οθόνη και ταυτόχρονα να ταυτίζεται μαζί τους.

<sup>1</sup> M. Scheinfeigel, *Cinéma et magie*. Paris: Éditions Armand Colin cinema 2008, 16.



Στις πρώτες του ενασχολήσεις με το μοντάζ ο σοβιετικός θεωρητικός και σκηνοθέτης Lev Kulechov<sup>2</sup> αντιλήφθηκε το μεγάλο χάρισμα της κινηματογραφικής εικόνας. Σ' ένα από τα πειράματά του, ενώνοντας πλάνα που προέρχονταν από την κινηματογράφηση διαφορετικών γυναικών, έδωσε αποσπασματικά στην οθόνη την εντύπωση μια καινούργιας γυναικείας φιγούρας που προέκυπτε από τη συρραφή και την ένωσή τους. Το ίδιο έκανε αντίστοιχα και με πλάνα διαφορετικών πόλεων, δίνοντας την κινηματογραφική εκδοχή μιας φανταστικής, αλλά απόλυτα αληθοφανούς πόλης.

Το μοντάζ, η συναρμολόγηση, η συρραφή, η ένωση διαφορετικών πλάνων δημιουργούσε μοναδικά κινηματογραφικά όντα και χώρους. Ο μύθος του δρ. Φρανκενστάιν και του δημιουργήματός του ανήκει άλλωστε στις διαφορετικές επιρροές που δέχτηκε ο κινηματογράφος στο ξεκίνημά του από διάφορα πεδία της τέχνης και της επιστήμης. Η δαγεροτυπία, η φωτογραφία, τα οπτικά παιχνίδια και η λογοτεχνία, αλλά και η ψυχανάλυση, η ύπνωση και η εφεύρεση του σιδηρόδρομου επηρέασαν την εμφάνιση και την εξέλιξη της κινηματογραφικής αφήγησης<sup>3</sup>. Η δημιουργία ενός πλάσματος από τα μέλη νεκρών διαφορετικών σωμάτων που βρίσκουμε στη νουβέλα της Mary Shelley , παραπέμπει στη διαδικασία του μοντάζ. Εξάλλου και η νίκη του θανάτου και του χρόνου, είναι ένα χαρακτηριστικό στοιχείο του κινηματογράφου. Λίγο μετά τον Β' παγκόσμιο πόλεμο, ο André Bazin μίλησε για το «σύμπλεγμα της μούμιας»<sup>4</sup>, όπως ονόμασε τη δυνατότητα της κινηματογραφικής εικόνας να «ταριχεύει»<sup>5</sup> το παρελθόν, μεταφέροντάς το άφθαρτο στην οθόνη σε κάθε προβολή και να το μετατρέπει σε ένα αιώνιο

<sup>2</sup> Ο Lev Kulechov (1899-1970) ήταν Ρώσος σκηνοθέτης και θεωρητικός του κινηματογράφου. Μετά την Οκτωβριανή Επανάσταση του 1917, ίδρυσε το Πειραματικό Εργαστήριο του Κινηματογράφου. Ο Κουλεσώφ υποστήριξε πως το μοντάζ «μπορεί να δημιουργήσει ένα τοπίο, ένα χώρο που δεν υπάρχει, ενώ με τη βοήθεια του ηθοποιού μπορεί να δημιουργήσει ψεύτικες εικόνες στο μυαλό του θεατή». Σ. Βαλούκος, *Ιστορία του κινηματογράφου. 2: Οι δημιουργοί*. Αθήνα: Αιγόκερως 2003, 176.

<sup>3</sup> J.-L. Leutrat, *Le cinema en perspective, une histoire*. Paris: Éditions Nathan 1992, 15-18.

<sup>4</sup> A. Bazin, *Qu' est-ce que le cinema*, Paris: Les editions du cerf 1997, 9.

<sup>5</sup> A. Bazin, *Qu' est-ce que le cinema*, 9.

παρόν.

Ο κινηματογράφος κατόρθωσε να υπερβεί τα όρια του χρόνου επιτρέποντας μας να ξαναζήσουμε, όσες φορές επιθυμούμε, την ίδια κινηματογραφική ιστορία, να ξεχνάμε πως οι ηθοποιοί που βρίσκονται στην οθόνη μπορεί να είναι νεκροί και να τους θαυμάζουμε παντοτινά σε μια ατελείωτη νεότητα. Η επαναδημιουργία της ζωής συμβαίνει σε κάθε προβολή, όταν την παρακολουθούμε χωρίς να σκεφτόμαστε πόσα χρόνια πριν έχει γυριστεί η ταινία, όταν οι εικόνες της μας πείθουν για την υπόστασή τους έστω κι αν τα στοιχεία που τις αποτελούν, οι ανθρώπινες φιγούρες, οι χώροι, οι νοοτροπίες και οι συμπεριφορές που παρακολουθούμε έχουν χαθεί για πάντα, χωρίς την πιθανότητα να υπάρξουν ξανά.

Τα στοιχεία που υπάρχουν επομένως στη λογοτεχνική εκδοχή του Φρανκενστάιν, η συναρμολόγηση ανθρώπινων μελών με σκοπό τη δημιουργία ενός καινούριου σώματος χωρίς ηλικία αλλά και η εμμονή του γιατρού που επιμένει στην πραγματοποίηση του σκοτεινού οράματός του φανερώνουν συγγένειες με την κινηματογραφική διαδικασία. Ο δρ. Φρανκενστάιν άλλωστε, παραπέμπει στη φιγούρα του δημιουργού-σκηνοθέτη, ο οποίος ξετυλίγει την προσωπική του ματιά για τον κόσμο, δημιουργεί τους δικούς του ήρωες, φτιαγμένους από τις μυστικές του εμμονές, αναμνήσεις και βιώματα ως άλλος δρ. Φρανκενστάιν. Έχει την εξουσία να υπερβεί τα όρια, δυσαρεστώντας, προκαλώντας, σοκάροντας το θεατή μέσα από το έργο του.

Η νουβέλα *Φρανκενστάιν* της Mary Shelley, μεταφέρθηκε για πρώτη φορά στην οθόνη το 1910 από τον σκηνοθέτη James Searle Dawley<sup>6</sup> σε παραγωγή της εταιρείας του Edison που εκείνη την εποχή είχε ακόμα τον απόλυτο έλεγχο του κινηματογράφου. Πρόκειται για μια βωβή ταινία 16 λεπτών που για πολλά χρόνια εθεωρείτο χαμένη. Μετά την πρώτη κινηματογραφική της εκδοχή, βρίσκουμε μέχρι σήμερα γύρω στις εβδομήντα ταινίες

<sup>6</sup> Ο James Searle Dawley (1877-1949) ήταν σκηνοθέτης και σεναριογράφος του βωβού κινηματογράφου στην Αμερική. Από το 1907 μέχρι το 1926 σκηνοθέτησε 149 ταινίες από τις οποίες οι περισσότερες θεωρούνται χαμένες.

που μεταφέρουν την ιστορία του Φρανκενστάιν στον κινηματογράφο, βασίζονται σε αυτή ή διασκευάζουν το μύθο της. Δεν είναι όμως τυχαίο που συναντάμε τον Φρανκενστάιν σε διαφορετικές περιόδους, είδη και σχολές στην Ιστορία του κινηματογράφου. Η ομώνυμη ταινία του 1931<sup>7</sup> αποτελεί σταθμό για το φανταστικό κινηματογράφο αλλά και σημείο εκκίνησης για το είδος αυτό μετά την καθιέρωση του ομιλούντα. Ξαναβρίσκουμε τον Φρανκεστάιν και στον underground κινηματογράφο σε παραγωγή του Andy Warhol το 1973<sup>8</sup> αλλά και ως *Blackenstein*<sup>9</sup> (1973) σε μια ταινία β' διαλογής blackxploitation γυρισμένη αποκλειστικά με μαύρους ηθοποιούς. Τον συναντάμε στο ιδιαίτερο *The rocky horror picture show*<sup>10</sup> (1975), μια από τις πρώτες ταινίες που έθιξαν το θέμα της σεξουαλικής διαφορετικότητας μέσα από την παρωδία και τη συνύπαρξη δύο διαφορετικών κινηματογραφικών ειδών, του μιούζικαλ και του φανταστικού, αλλά και στην κωμωδία *Frankenstein junior*<sup>11</sup> (1974) όταν το στοιχείο του τρόμου απουσιάζει πλέον τελείως.

Στην Ελλάδα, απαντάται στον περιθωριακό *Δράκουλα των Εξαρχείων*<sup>12</sup> του Νίκου Ζερβού<sup>13</sup> (1983) που αντανακλά την παρουσία στην οθόνη της

<sup>7</sup> *Frankenstein* (1931), σκηνοθεσία: James Whale, πρωταγωνιστούν: Boris Karloff, Colin Clive, Mae Clarke.

<sup>8</sup> *Flesh for Frankenstein* (1973), σκηνοθεσία: Paul Morrissey, πρωταγωνιστούν: Joe Dallesandro, Udo Kier, Dalila Di Lazzaro.

<sup>9</sup> *Blackenstein* (1973), σκηνοθεσία: William A. Levey, πρωταγωνιστούν: John Hart, Ivory Stone, Joe De Sue.

<sup>10</sup> *The rocky horror picture show* (1975), σκηνοθεσία: Jim Sharman, πρωταγωνιστούν: Tim Curry, Susan Sarandon, Barry Bostwick.

<sup>11</sup> *Frankenstein Junior* (1974), σκηνοθεσία: Mel Brooks, πρωταγωνιστούν: Gene Wilder, Madeline Kahn, Marty Feldman.

<sup>12</sup> *Ο Δράκουλας των Εξαρχείων* (1983), σκηνοθεσία: Νίκος Ζερβός, πρωταγωνιστούν: Κωνσταντίνος Τζούμας, Ισαβέλλα Μαυράκη, Βαγγέλης Κοτρώνης, Τζίμης Πανούσης.

<sup>13</sup> Ο Νίκος Ζερβός παρουσιάζει την πρώτη του ταινία *Μαύρο+Άσπρο* (1973) σε συνεργασία με τον Θανάση Ρεντζή. Στη συνέχεια, γυρίζει το 1979 τον *Εξόριστο της κεντρικής λεωφόρου* στην οποία πρωταγωνιστεί ο Κώστας Φέρρης που υπογράφει επίσης και το σενάριο της ται-

υποκοουλτούρας και του περιθωρίου της εποχής. Διαπιστώνουμε πως ο μύθος του Φρανκενστάιν παρουσιάζεται σε κινηματογραφικά δείγματα που αποτελούν από μόνα τους υπέρβαση της κινηματογραφικής αφήγησης, καθώς καταρρίπτουν τα καθιερωμένα ταμπού και τους κανόνες του κλασσικού αφηγηματικού κινηματογράφου, όπως στον underground κινηματογράφο, σε b-movies και σε υποκατηγορίες τους, σε ταινίες ιδιαίτερα χαμηλού προϋπολογισμού γυρισμένες με λίγα τεχνικά μέσα.

Ο κινηματογραφικός Φρανκενστάιν του 1931, ο τέταρτος στη σειρά καθώς είχαν προηγηθεί μετά την πρώτη εκδοχή του 1910, άλλες δύο ταινίες γυρισμένες το 1915 στο Χόλλυγουντ<sup>14</sup> και το 1920 στην Ιταλία<sup>15</sup> και που σήμερα θεωρούνται χαμένες, θα πρέπει να πούμε πως εγκαινιάζει την παράδοση των ταινιών τρόμου στον κινηματογράφο μετά τον ερχομό του ήχου 1927. Η κινηματογραφική εταιρεία Universal στο Χόλλυγουντ ξεπερνάει τις οικονομικές της δυσκολίες με την κυκλοφορία του Δράκουλα<sup>16</sup> την ίδια χρονιά, για να συνεχίσει την επιτυχία με τον Φρανκενστάιν σε σκηνοθεσία James Whale<sup>17</sup>. Εγκαινιάζει έτσι, τη χρυσή εποχή του φανταστικού κι-

νίας. «Στον Εξόριστο της κεντρικής λεωφόρου, ο ήρωας είναι εγκλωβισμένος στα φαντάσματα της δικής του γενιάς που είναι η γενιά του Μάη και των χίπικων underground κινημάτων», Σ. Βαλούκος, *Νέος ελληνικός κινηματογράφος (1965-1981): Ιστορία και πολιτική*. Αθήνα: Αιγόκερως 2011, 162. Ακολουθούν ταινίες που κινούνται ανάμεσα στο όρια της παρωδίας και της σάτιρας (*Σουβλίστε τους* [1980], *Δράκουλας των Εξαρχείων* [1983], *Ντελίριο* [1985] κ.ά.)

<sup>14</sup> *Life without soul* (1915), σκηνοθεσία: Joseph W. Smiley, Percy Standing, George De Carlton, Lucy Cotton.

<sup>15</sup> *Il mostro di Frankenstein* (1920), σκηνοθεσία: Eugenio Testa, Luciano Albertini, Aldo Mezzanotte, Umberto Guaraccino.

<sup>16</sup> *Dracula* (1931), σκηνοθεσία: Tod Browning, πρωταγωνιστούν: Bela Lugosi, Helen Chandler, David Manners.

<sup>17</sup> Ο James Whale (1896-1957) ήταν Άγγλος σκηνοθέτης που μετά το 1930 εγκαταστάθηκε στο Χόλλυγουντ. Στο έργο του συμπεριλαμβάνονται μερικές από τις πιο σημαντικές ταινίες του φανταστικού κινηματογράφου (*Frankenstein* -1931, *The old dark house* -1932, *The invisible man* -1933, *The bride of Frankenstein* -1935).

νηματογράφου για το Χόλλυγουντ και ουσιαστικά την καθιέρωση των ταινιών τρόμου που βρίσκουν την τελική τους φόρμα χρησιμοποιώντας πλέον και τον ήχο. Ο Φρανκενστάιν του 1931, καθιερώνει επίσης έναν σταρ του είδους τον Boris Karloff και γίνεται και ο ίδιος σήμα κατατεθέν της εταιρείας. Η ταινία αποτελεί μια σύνθεση διαφορετικών επιρροών, εξπρεσιονισμού, γοτθικού μυθιστορήματος και αστυνομικής ίντριγκας<sup>18</sup> που εμπλουτίζει το στυλ των χολιγουντιανών ταινιών της εποχής, πολύ πριν το μαζικό κύμα μετανάστευσης των γερμανών και αυστριακών σκηνοθετών κατά τη δεκαετία του '30.

Από τα πρώτα κιόλας πλάνα της ταινίας, διακρίνουμε εξπρεσιονιστικά στοιχεία όπως οι σκιές, τα αιχμηρά σχήματα των αντικειμένων, το σκοτάδι, οι αντιθέσεις στο μέγεθος και το ύψος των στοιχείων του ντεκόρ που δημιουργούν ένα εξωπραγματικό σκηνικό. Αλλά και από την αρχή της Ιστορίας έχουμε την άμεση αναφορά στο θάνατο με τη σκηνή στο νεκροταφείο και τον αποφασισμένο δρ. Φρανκενστάιν να προχωρήσει στην εκταφή νεκρών σωμάτων και στην κλοπή τους. Η φιγούρα του επιστήμονα αποφασισμένου να αφοσιωθεί στο αντικείμενό του με οποιοδήποτε κόστος που βρίσκουμε στη μορφή του δρ. Φρανκενστάιν γίνεται από δω και πέρα ένα μοτίβο για τον κινηματογράφο που το συναντάμε μέχρι σήμερα. Ο γιατρός, απομονωμένος συνειδητά από την υπόλοιπη κοινωνία, περιφρονεί τους κανόνες που επικρατούν, αρνείται τις οικογενειακές και κοινωνικές συμβάσεις απαρνούμενος τον πατέρα του και τη μνηστή του και παραμένει πιστός στο πείραμα που τον στοιχειώνει. Γίνεται ο ίδιος αντικορμφομιστής και αρνητής των κανόνων, ξεπερνά τα όρια ανάμεσα στο επιτρεπτό και το απαγορευμένο, την αρχή και το τέλος, το σεβασμό και τη βεβήλωση και δίνει τελικά ζωή στο δημιούργημά του. Και το ίδιο το τέρας όμως, αντιπροσωπεύει τον κίνδυνο για τους ανθρώπους και τη μικρή κοινωνία του χωριού καθώς δεν περιφρονεί μόνο αλλά αγνοεί τα όρια των κανόνων και τη διαχωριστική

<sup>18</sup> Y. Calvet, «L'âge d'or du fantastique, à un nouveau monde des monstres», *Positif* 623, 2013, 97.

γραμμή ανάμεσα στο καλό και στο κακό. Εκπροσωπεί το ασυνείδητο, τη διαφορετικότητα, τα άγρια ένστικτα αλλά και τον ενθουσιασμό που δεν περνάει από καμία λογική διαδικασία σκορπώντας την καταστροφή και το θάνατο<sup>19</sup>. Χαρακτηριστική σκηνή της ταινίας που συνδυάζει τη σύγχυση και την ανικανότητα του τέρατος να δράσει μέσα σε κοινωνικά αποδεκτές συμπεριφορές, είναι εκείνη στην οποία βλέπουμε το τέρας να πετάει στο ποτάμι ένα μικρό κοριτσάκι, μιμούμενο τις δικές του κινήσεις καθώς εκείνο διασκεδάζει ρίχνοντας λουλούδια στο νερό. Οι χωρικοί και οι εκπρόσωποι της εξουσίας του χωριού αναλαμβάνουν να επιβάλλουν την τάξη καταδιώκοντας το τέρας, αυτό που στην ουσία πετυχαίνουν όμως είναι να επαναφέρουν τον δρ. Φρανκενστάιν στο πλαίσιο της κοινωνίας μέσα στους κανόνες και στα όριά της. Το ξεπέρασμα του θανάτου μοιάζει να αποτελεί πιο πολύ κίνδυνο, παρά ελπίδα.

Μπορεί το τέλος της ταινίας να μας μεταφέρει ένα τέτοιο μήνυμα, όμως ο ίδιος ο κινηματογράφος το αναιρεί αποδεικνύοντας πως η διαφορετικότητα και το ξεπέρασμα των ορίων μπορεί να είναι εξαιρετικά ενδιαφέροντα. Ακολουθεί το 1935 *Η μνηστή του Φρανκενστάιν*<sup>20</sup> πάλι σε σκηνοθεσία James Whale ενώ λίγο αργότερα και μέχρι το 1945 ακολουθούν σε παραγωγή της ίδιας εταιρείας, *Ο γιος του Φρανκενστάιν*<sup>21</sup> και άλλες ταινίες στις οποίες το τέρας συναντά άλλα κινηματογραφικά πλάσματα όπως τον Δράκουλα και τον Λυκάνθρωπο. Δεν είναι βέβαια τυχαίο πως η ιστορία του Φρανκεστάιν καθώς και τα υπόλοιπα σκοτεινά πλάσματα βρίσκουν τη θέση τους στην οθόνη κατά τη δεκαετία του '30<sup>22</sup>. Το οικονομικό κραχ του 1929 και η ύφεση

<sup>19</sup> Y. Calvet, *L' âge d' or du fantastique, à un nouveau monde des monstres*, 98.

<sup>20</sup> *The bride of Frankenstein* (1935), σκηνοθεσία: James Whale, πρωταγωνιστούν: Boris Karloff, Elsa Lanchester, Colin Clive.

<sup>21</sup> *Son of Frankenstein* (1939), σκηνοθεσία: Rowland V. Lee, πρωταγωνιστούν: Boris Karloff, Bela Lugosi, Basil Rathbone.

<sup>22</sup> Μετά τον ερχομό του ήχου που σχεδόν συνέπεσε με το οικονομικό κραχ, νέα είδη εμφανίστηκαν στον κινηματογράφο, που ανταναικλούσαν έμμεσα τις συνέπειες της κρίσης στους

που ακολουθεί επηρεάζει τον κινηματογράφο όπως και άλλα μεγάλα γεγονότα του 20<sup>ου</sup> αιώνα<sup>23</sup>. Η κρίση δημιουργεί μεταβολές στην αμερικάνικη κοινωνία, ο φόβος και η ανασφάλεια για το μέλλον κυριαρχούν. Οι ταινίες του φανταστικού κινηματογράφου στις οποίες εμφανίζονται τα εξωπραγματικά πλάσματα όπως ο Δράκουλας, το τέρας, ο Κινγκ Κονγκ<sup>24</sup> και ο Λυκάνθρωπος<sup>25</sup>, επιβεβαιώνουν πως το κακό έχει εισχωρήσει στην αμερικάνικη κοινωνία και ταυτόχρονα παρηγορούν τους θεατές κάνοντάς τους να νοιώσουν έναν άλλον μεγάλο τρόπο, διαφορετικό από εκείνον που βίωναν καθημερινά<sup>26</sup>.

Η ταινία *Flesh for Frankenstein* γυρίζεται το 1973, σε παραγωγή Andy Warhol και σε σκηνοθεσία Paul Morrissey<sup>27</sup>. Η ταινία ανήκει στην «τρίτη

φόβους και τις προσδοκίες του κοινού. Οι γκανγκστερικές ταινίες που παρουσίαζαν την απαισιοδοξία, τον κυνισμό και τη βία που κυριαρχούσε στα μεγάλα αστικά κέντρα, οι ταινίες του φανταστικού επιβεβαίωναν πως το κακό είχε εισχωρήσει στην αμερικάνικη κοινωνία με τη μορφή υπερφυσικών κι επικίνδυνων τεράτων. Τα μούζικαλ, από την άλλη πλευρά, ενώ αρχικά σχολίαζαν τις συνέπειες της κρίσης στον κόσμο του θεάτρου, έδωσαν τη σειρά τους σε ανάλαφρες περιπέτειες που εκτός από το χορό και τις όμορφες μελωδίες, προσέφεραν στο θεατή μια διέξοδο από τη μίζερη πραγματικότητα και παράλληλα διακατέχονταν από μια αίσθηση ξενοιασίας και αθωότητας.

<sup>23</sup> Η Μεγάλη Ύφεση προκάλεσε αρχικά κρίση στην κινηματογραφική βιομηχανία του Χόλλυγουντ. Όπως γράφει ο Douglas Gomery: « Για να προσελκύσουν τους θεατές και να έχουν μεγαλύτερες εισπράξεις, οι εκθέτες πρόσφεραν όλο και περισσότερα, διπλά σόου μεγάλου μήκους, παρείχαν φαγητό και άρχισαν να πουλούν ποπ κορν και ζαχαρωτά». D. Gomery, *Η Ιστορία του κινηματογράφου*. Αθήνα: Έλλην, 198.

<sup>24</sup> *King Kong* (1933), Merian C. Cooper – Ernest B. Shoedsack, Fae Wray, Robert Armstrong, Bruce Cabot. Στις αρχές της δεκαετίας του '30, η εταιρεία RKO παρουσιάζει μερικές από τις πρώτες ταινίες του φανταστικού στον ομιλούντα κινηματογράφο. Η πιο γνωστή παραγωγή της στην ιστορία του κινηματογράφου είναι ο *King Kong*.

<sup>25</sup> *The wolf man* (1941), George Waggner, Claude Rains, Warren Williams, Lon Chaney Jr.

<sup>26</sup> R. Prédal, "Histoire du cinema", *Cinéaction* 73, 1994, 164.

<sup>27</sup> Ο Paul Morrissey, αμερικανός σκηνοθέτης του underground κινηματογράφου υπήρξε στενός συνεργάτης και φίλος του Andy Warhol. Ιδιαίτερη θέση στην πορεία της underground κινηματογραφικής σκηνής της δεκαετίας του '60, έχουν οι ταινίες που σκηνοθέτησε μαζί με τον Warhol: *Chelsea girls* (1966), *Flesh* (1968), *Trash* (1970) και *Heat* (1972).

περίοδο»<sup>28</sup> του Warhol που ξεκινά το 1968, όταν εκείνος έχει ήδη απομακρυνθεί από τον πειραματικό κινηματογράφο και την αισθητική του Factory. Ο μύθος εδώ, μεταφέρεται στη Σερβία και στην ιστορία του δρ Φρανκενστάιν που συναρμολογώντας μέλη νεκρών κατασκευάζει έναν άνδρα και μια γυναίκα με σκοπό να δημιουργήσει την τέλεια φυλή. Η ταινία, επιτηδευμένα γκροτέσκα, χρησιμοποιεί το σεξ, τη βία και τα κοντινά πλάνα τεμαχισμένων σωμάτων και εκπέμπει μια ιδιαίτερη θεατρικότητα εξαιτίας του ντεκόρ αλλά και της έλλειψης κάθε φυσικότητας στις ερμηνείες. Το τέλος της δεκαετίας του '60, έφερε τη χαλάρωση της λογοκρισίας στον κινηματογράφο και την εισαγωγή απαγορευμένων μέχρι τότε εικόνων. Θα πρέπει να αναφέρουμε πως στη φιλομογραφία του Warhol, βρίσκουμε μια άλλη εκδοχή των χολιγουντιανών μύθων καθώς εκτός από την ιστορία του Φρανκενστάιν, συναντάμε τον Δράκουλα, τον Ταρζάν και βέβαια τους περίφημους super-stars.

Την ίδια χρονιά, γυρίζεται η αфро-αμερικάνικη εκδοχή του Φράνκεσταϊν, πρόκειται για την ταινία *Blackenstein* που ανήκει στην κατηγορία των ταινιών blackxploitation, παραγωγών χαμηλού κόστους γυρισμένων στη δεκαετία του '70 με μαύρους ηθοποιούς. Το είδος γνώρισε μια δεύτερη αναγνώριση και προκάλεσε το ενδιαφέρον μελετητών όταν το 1998, ο Quentin Tarantino<sup>29</sup> γύρισε την ταινία *Jackie Brown*<sup>30</sup>, απονέμοντας φόρο

<sup>28</sup> D. Noguez, *Éloge du cinema experimental*. Paris: Éditions Paris Expérimental 1999, 209-212.

<sup>29</sup> Ο Quentin Tarantino έχει πολλές φορές αποδείξει με το έργο, την αγάπη του για περιθωριακά κινηματογραφικά είδη, γυρίζοντας ταινίες που κάνουν άμεσες αναφορές σε αυτά. Εκτός από το *Jackie Brown* (1997) που αποδίδει φόρο τιμής στο blackxploitation και στην πρωταγωνίστρια πολλών ταινιών του είδους Pam Grier, οι ταινίες του *Kill Bill I* (2003) και *Kill Bill II* (2004), υπενθυμίζουν το κινηματογραφικό είδος των ταινιών πολεμικών τεχνών. Αντίστοιχα το *Death Proof* (2007), αναφέρεται στις ταινίες δράσης β' διαλογής που προβάλλονταν στις αίθουσες grindhouse ενώ οι τελευταίες ταινίες του σκηνοθέτη *Django Unchained* (2012) και *The hateful eight* (2015) αποτελούν μια σύγχρονη ματιά πάνω στο γουέστερν.

<sup>30</sup> *Jackie Brown* (1997), σκηνοθεσία: Quentin Tarantino, πρωταγωνιστούν: Pam Grier, Samuel L. Jackson, Robert Forster.



τιμής στο περιθωριακό και ξεχασμένο μέχρι τότε blackxploitation. Η ταινία, πρόχειρα γυρισμένη, παρουσιάζει ένα και μοναδικό ενδιαφέρον, το ότι ο πρωταγωνιστής είναι ένας ανάπηρος βετεράνος του Βιετνάμ, που μεταβάλλεται σε δολοφονικό τέρας εξαιτίας ενός σατανικού κι εκδικητικού γιατρού, του δόκτορα Στάϊν. Η αναφορά στο Βιετνάμ αποτελεί μια υπόγεια σύνδεση με την πολιτική επικαιρότητα, αγγίζοντας μέσα στο πλαίσιο της αποτυχημένης ταινίας τρόμου, το κίνημα για τα ίσα δικαιώματα λευκών και μαύρων και την άνιση μεταχείρισή τους.

Το 1975 γυρίζεται η ταινία *The Rocky Horror Picture Show* σε σκηνοθεσία Jim Sharman<sup>31</sup>. Η ταινία βασίζεται στο μύθο του Φρανκενστάιν αλλά τον μεταφέρει στην οθόνη με έναν άλλο τρόπο από τις προηγούμενες ταινίες. Τον επιστήμονα υποδύεται εδώ μια εξωγήινη τρανσέξουαλ η οποία όχι μόνο κατασκευάζει ένα εντυπωσιακό αρσενικό ον, αλλά αλλάζοντας την ταυτότητά της ανάλογα με την περίσταση, προκαλεί ερωτικά το νεαρό ζευγάρι που έχει βρει καταφύγιο στο παράξενο κάστρο της. Η συγκεκριμένη εκδοχή, είναι μία από τις πρώτες ταινίες που αγγίζει το θέμα της σεξουαλικής διαφορετικότητας και πολύ σύντομα δημιουργεί ένα μύθο που την ακολουθεί μέχρι σήμερα, σχετικά όχι μόνο με το περιεχόμενο της αλλά και με την καθιέρωση των μεταμεσονύχτων προβολών και τη συμμετοχή του κοινού. Το όρια ανάμεσα στο αρσενικό και στο θηλυκό, στον ισχυρό και στον αδύναμο μπλέκονται, όπως μπλέκονται και τα κινηματογραφικά είδη. Επιστρέφουμε στην ιδέα της συναρμολόγησης καθώς στο *Rocky Horror*, συνυπάρχουν παραπάνω από δύο κινηματογραφικά είδη: η ταινία τρόμου, η επιστημονική φαντασία και το μιούζικαλ μαζί με τη μεταφορά θεατρικού έργου στην οθόνη. Το στοιχείο αυτό το βρίσκουμε όμως και σε ένα άλλο επίπεδο, καθώς

<sup>31</sup> Ο Jim Sharman είναι Αυστραλός σκηνοθέτης του θεάτρου και του κινηματογράφου. Παράλληλα με τη θεατρική του πορεία, σκηνοθέτησε πέντε κινηματογραφικές ταινίες μεγάλου μήκους στις οποίες συναντάμε το *The Rocky Horror Picture Show* (1975) που αποτελεί κινηματογραφική μεταφορά του ομώνυμου θεατρικού έργου και το *Shock treatment* (1981) που αποτελεί τη συνέχειά του.

μέρος της ταινίας έχει γυριστεί σε βρετανικά στούντιο που για καιρό υπήρξαν τα ντεκόρ της θρυλικής εταιρείας Hammer Films και χρησιμοποιήθηκαν επίσης αντικείμενα από παλιότερες ταινίες καθώς και κοστούμει από την ταινία *Η εκδίκηση του Φρανκενστάιν*<sup>32</sup> του 1958. Ο θάνατος μοιάζει να νικιέται εδώ από το παρελθόν του κινηματογράφου αλλά και από το παιχνίδι ανάμεσα στους ρόλους των δύο φύλων.

Ως τελευταίο παράδειγμα, θα αναφερθούμε στο *Δράκουλα των εξαρχείων*, ταινία που αυτοπαρωδείται και μεταφέρει το μύθο του Φρανκενστάιν στην Αθήνα των αρχών της δεκαετίας του '80. Εδώ, ο Φρανκενστάιν-Δράκουλας σχεδιάζει να δημιουργήσει ένα ροκ συγκρότημα από μέλη νεκρών μουσικών, προκύπτοντας έτσι οι Μουσικές Ταξιαρχίες. Παρά την προχειρότητά της και το αλλοπρόσαλλο χιούμορ, η ταινία αποτελεί ντοκουμέντο μιας εποχής που έχει παρέλθει οριστικά<sup>33</sup>. Ο Βαγγέλης Κοτρώνης<sup>34</sup>, ο πρώτος που έκανε γνωστό στην Ελλάδα το είδος του φανταστικού, το τοπίο μιας διαφορετικής Αθήνας, τα σχόλια για την πολιτική κατά-

<sup>32</sup> *The Revenge of Frankenstein* (1958), σκηνοθεσία: Terence Fisher, πρωταγωνιστούν: Jimmy Sangster, Francis Matthews, Eunice Gayson.

<sup>33</sup> Όπως γράφει ο Γ. Σολδάτος: «Σάτιρα και χιούμορ, αποδιάρθρωση οποιασδήποτε γραφής και ιδεολογίας ο κινηματογράφος του Ζερβού, επιδιώκει πεισματικά και θορυβώδικα μια ιδιαίτερη θέση και δημοσιότητα μέσα στο σώμα του ελληνικού κινηματογράφου». Γ. Σολδάτος, *Ιστορία του Ελληνικού Κινηματογράφου*, 5. Αθήνα: Αιγόκερως 1991, 234-235.

<sup>34</sup> Ο Βαγγέλης Κοτρώνης ήταν ένας από τους πρώτους ανθρώπους που έκαναν γνωστό στην Ελλάδα το είδος του φανταστικού κινηματογράφου. Υπήρξε εκδότης των περιοδικών *Χιονάτη για μεγάλους* (1979) και *Σινέ-Φανταστικό* (1983) και κινηματογραφικός συντάκτης στα περιοδικά *Ιδεοδρόμιο*, *Νόβα*, *Μουσικά Θέματα* και *Στούντιο*. Καθιέρωσε τις μεταμεσονύχτιες προβολές ταινιών τρόμου στους κινηματογράφους Ριάλτο και Ελυζέ, ενώ συνεργάστηκε ως βοηθός σκηνοθέτη και ηθοποιός στις ταινίες του Νίκου Ζερβού *Σουβλίστε τους* (1980), *Δράκουλας των Εξαρχείων* (1983) και *Ντελίριο* (1985). Ίδρυσε την εταιρεία παραγωγής Fast Movie Productions ενώ σκηνοθέτησε τις μικρού μήκους ταινίες *Flash* (1984) και *Βερντάλακ* (1985) που ολοκλήρωσαν οι φίλοι του μετά το θάνατό του. Έχασε τη ζωή του το 1985 από τροχαίο ατύχημα σε ηλικία 27 ετών. Στη μνήμη του έχει καθιερωθεί ετήσιο βραβείο σε ταινία μικρού μήκους του φανταστικού κινηματογράφου από το Ίδρυμα «Βαγγέλης Κοτρώνης». Δες Β. Γεώργας, «2 χρόνια χωρίς τον Βαγγέλη», *Cine-7* 3, 1987, 38 και Κ. Φέρρης, «Βαγγέλης Κοτρώνης, ο πρώτος», *Cine-7* 17, 1988, 78-77.

σταση, το περιθώριο, συνυπάρχουν στην οθόνη και μεταφέρουν μέχρι σήμερα το ιδιαίτερο κλίμα της εποχής και τη μυθολογία της παρά τις οριστικές απώλειες και την απομυθοποίηση που έχει υποστεί.

Πέρα από το είδος του φανταστικού που πρωταγωνίστησε στις κινηματογραφικές μεταφορές της ιστορίας του δρ. Φρανκεστάιν, η υπέρβαση του θανάτου και η αναπαράστασή της, η συναρμολόγηση ανθρώπινων μελών, οι ανεξέλεγκτες, πέρα από τις αναμενόμενες ανθρώπινες αντιδράσεις του τέρατος, δεν θα μπορούσαν εύκολα να αποτελέσουν θέματα ενός κινηματογράφου ο οποίος ακολουθεί και σέβεται τους κανόνες της κλασικής αφήγησης. Γιατί, πώς μια κινηματογραφική ιστορία που βασίζεται στους κανόνες της ομαλής ροής και της ψευδαίσθησης και πείθει για την πίστη της στην πραγματικότητα θα μπορούσε να καταπιαστεί με ένα τέτοιο θέμα τηρώντας η ίδια τα όρια της κινηματογραφικής αφήγησης; Πέρα λοιπόν από τα στοιχεία που βρίσκουμε στο μύθο του Φρανκενστάιν και ταυτίζονται, όπως είπαμε, με την ίδια την ουσία του κινηματογράφου, συναντάμε διασκευές του και σε περιπτώσεις που ξεφεύγουν από τους καθιερωμένους κανόνες, σ' έναν κινηματογράφο επομένως που ξεπερνά και ο ίδιος τα όρια.

Η μεταφορά του μύθου του Φρανκενστάιν στην οθόνη γνώρισε πολλές και διαφορετικές εκδοχές. Η καθεμία από αυτές, μας υπενθυμίζει την ξεχωριστή ζωή των ηρώων της οθόνης, τη «ζωή των νεκρών»<sup>35</sup>. «Νεκροί κάθε απόγευμα»<sup>36</sup>, όπως έγραφε ο André Bazin, στο τέλος της προβολής, οι κινηματογραφικοί ήρωες ξαναζωντανεύουν με την έναρξη της προβολής και ζουν αμέτρητες φορές, όπως και οι θεατές, την ίδια ιστορία. Συναντάμε τα «κινηματογραφικά φαντάσματα», από τους πρώτους κομπάρσους που εν αγνοία τους έγιναν οι πρωταγωνιστές της καινούργιας τέχνης<sup>37</sup> μέχρι τις φιγούρες που ταυτίστηκαν με την αλλαγή των εποχών.

<sup>35</sup> Γίνεται αναφορά στην ταινία *La vie des morts* (1991), σκηνοθεσία: Arnaud Desplechin, πρωταγωνιστούν: Thibault de Montalembert, Emmanuelle Devos, Marianne Denicourt.

<sup>36</sup> Α. Μπαζέν, *Τι είναι ο κινηματογράφος*, 1: *Οντολογία και γλώσσα*, μτφ. Κώστας Σφήκας, Αθήνα: Αιγόκερως 1988, 70.

<sup>37</sup> Δες D. Blonde, *Les fantômes du muet*. Paris: Gallimard 2007, 15-20

Ο κινηματογράφος γίνεται ο χώρος που οι νεκροί ζωντανεύουν, ο χρόνος σταματάει, και το παρελθόν γίνεται παρόν, καθώς η οθόνη μας γυρίζει πίσω σε εποχές που έχουν εξαφανιστεί για πάντα. Για λίγο, το πέρασμα του χρόνου, δεν μας βαραίνει και για όσο διαρκεί η προβολή ζούμε μια ξεχωριστή εμπειρία, συνομιλώντας με τους άφθαρτους ήρωες της ταινίας, αλλά και ζωντανεύοντας τα δικά μας φαντάσματα που ανασύρονται αθέλητα από τη μνήμη μας χάρη στις σκιές της οθόνης. Αυτά είναι «Τα φαντάσματα που έρχονται να μας συναντήσουν»<sup>38</sup> ενώ δημιουργούμε με τη σειρά μας το δικό μας μυστικό τέρας, φτιαγμένο από τις προσωπικές μας αναμνήσεις και βιώματα που ταυτίζονται με τις αναμνήσεις του ίδιου του κινηματογράφου και έρχεται να μας βρει κάθε φορά που τα φώτα σβήνουν και η ταινία ξεκινά, κάνοντάς μας να ζήσουμε για λίγο πέρα από τα όρια του χρόνου σ' έναν μαγικό τόπο, ξεχνώντας το θάνατο.

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<sup>38</sup> S. Daney, *Persévérance, Entretiens avec Serge Toubiana*. Paris: P.O.L. Éditeur 1994, 44.

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## Ecologies of Transmission: Artistic Explorations of the Taboos and Secrets in Today's Lived Electromagnetism

**[Abstract]** Since humans discovered the nature of electromagnetic waves and started to use this knowledge for the development of communication technologies, the density of microwave radiation on the planet has added up to  $10^{18}$  times the level reaching us naturally from the sun – creating an atmosphere within our atmosphere that continues to increase in density through new applications of microwave technology every day. Electromagnetic waves are biologically active and living cells react to them; humans cannot consciously perceive but a small range of their spectrum as visible light, or warmth on the skin, while some animal species actively possess perception abilities of a bigger part of the frequency spectrum. With the advent of the “Wireless Age”, the nervous systems of all human and non-human bodies have become receiving antennas; cell tissues are traversed by alternating and direct currents as well as electromagnetic fields constantly and everywhere by now, affecting more and more the living conditions of humans, animals and plants. Although medical and epidemiological research is accumulating proves for the destructive effects of these increasingly more potent fields, the mobile phone industry’s opposition and immense financial power succeed in keeping these details under wraps, and in creating uncertainty and ignorance about negative scientific research results by producing their own scientific studies and creating their own experts to challenge any claim against their products. Being commodified and polluted excessively, the “Hertzian Space” has become subject to mechanisms of power and control that alter our perception of reality. Unlike the former industrial society our society today understands itself as a so-called “knowledge society,” where science, and especially the various disciplines within the natural sciences, has become the driving economic and productive force in an increasingly networked and global economy. At the same time and especially in connection with newly developed technologies, the question of what lies and remains outside of scientific knowledge production, for what reason and with what consequences, has been asked more frequently in the last years. The resulting field of research related to the various forms of such non-knowledge has become known through the concept of “Agnotology”, introduced and coined by the historian of science Robert Proctor. Taking the book “LIMEN. Ecologies of transmission” (Berlin/Mexico City, 2016) – an artistic publication and project exploring today’s condition of “lived electromagnetism” – and a series of artworks created in the past two

decades by various artists as a starting point, this essay makes an argument for artistic research working as a field of investigation and early “seismograph” for critical issues at the border of accepted knowledge. By confronting taboos in this specific scientific field of research and employing different formats, it analyzes the way in which artists scrutinize the excessive exploitation of today’s techno-scientific know-how and its dangerous devotion to the illusion of indefinite progress and increase of economic return.

**[Keywords]** bioelectricity, vibrancy, electromagnetic radiation, art as radar, agnotology

How do I imagine the electric and magnetic field? What do I actually see? What are the demands of scientific imagination? Is it any different from trying to imagine that the room is full of invisible angels? No, it is not like imagining invisible angels. It requires a much higher degree of imagination to understand the electromagnetic field than to understand invisible angels. Why? Because to make invisible angels understandable, all I have to do is to alter their properties a little bit – I make them slightly visible, and then I can see the shapes of their wings, and bodies, and halos. Once I succeed in imagining a visible angel, the abstraction required – which is to take almost invisible angels and imagine them completely invisible – is relatively easy. So you say, “Professor, please give me an approximate description of the electromagnetic waves, even though it may be slightly inaccurate, so that I too can see them as well as I can see almost invisible angels. Then I will modify the picture to the necessary abstraction.” I’m sorry I can’t do that for you. I don’t know how. I have no picture of this electromagnetic field that is in any sense accurate.

R. Feynman, “The Feynman Lectures on Physics, Volume II. Mainly Electromagnetism and Matter”<sup>1</sup>

**I**n a society that is based and focused on the production and acquisition of knowledge, and considers knowledge as a defining element of its era, it is important to look at what lies at or even beyond the borders of what we know, or think we know. Knowledge always also creates and is inseparable from ignorance, which therefore works as an important inspiration and driving force for the pursuit to explore and understand the world we live in – a central inspiration at the core of both scientific and artistic research. At

<sup>1</sup> *California Institute of Technology*, [http://www.feynmanlectures.caltech.edu/I\\_toc.html](http://www.feynmanlectures.caltech.edu/I_toc.html) (accessed 03/31/2016)

the same time, if knowledge is of such importance in our society, ignorance can also become a strategic tool for political, economic or other agendas when willfully and purposefully created or maintained. The major challenge related to ignorance is to become aware of it, and thereby to turn so-called “unknown unknowns” into “known unknowns”<sup>2</sup>. Once we become aware of its existence, scope, reasons and dynamics, ignorance turns into what has been termed “non-knowledge” – a kind of well-defined ignorance – by scholars researching in the rather new field of Ignorance Studies<sup>3</sup>. While voids and gaps in the vast fields of knowledge we already acquired in the past can be one source for remaining ignorance of facts and correlations, also taboos, forbidden and liminal or grey zones of knowledge can be reasons for non-knowledge, studied by scholars such as sociologist Joanna Kempner: Kempner investigates the structures and processes at the core of what she termed “forbidden knowledge”, referring to knowledge considered too sensitive, dangerous, or taboo to produce<sup>4</sup>. Areas of taboo or liminal knowledge today often intersect with others of high economic interests and turnover, where critique against current paradigms or habits constitutes a threat to big and powerful industries driven by the dream of indefinite progress and increase of economic return. Scientists are confined by strict and defined rules and

<sup>2</sup> M. Gross, *Ignorance and Surprise: Science, Society, and Ecological Design*. Cambridge, MA: Inside Technology 2010.

<sup>3</sup> M. Gross & L. McGoey (ed.), *Routledge International Handbook of Ignorance Studies*. London and New York: Taylor & Francis 2015.

<sup>4</sup> “Forbidden knowledge has traditionally been understood as a set of formal controls on what ought not be known. We argue that the social processes that create forbidden knowledge are embedded in the everyday practices of working scientists. The narrative legacies of past controversies in science are of particular importance, as they serve as a tool that working scientists use to justify, construct, and hide their acceptance of forbidden knowledge. As a result, the precise contents of forbidden knowledge are fluid, fuzzy, essentially contested, specialty specific, locally created, and enforced.” J. Kempner, J. F. Merz and Ch. L. Bosk. “Forbidden Knowledge: Public Controversy and the Production of Nonknowledge1,” *Sociological Forum* 26, 2011, 475–500.



procedures to fulfill the requirements for their research to be conducted according to the standards of the “scientific method” – that is, the general body of techniques to systematically investigate and observe phenomena, developed in the 17th and 18th century and now the sole accepted way of obtaining “objective” prove of facts – , whereas artists have always kept a bigger freedom in relation to both what and how to approach in their research and experimentation. The increasing speed of techno-scientific developments and the implementation of resulting appliances and devices into our society only adds to the difficulty of experimenting, exploring and testing the unknown or forbidden boundaries of where humans and technological possibilities are heading towards. As philosopher Paul Virilio puts it, today we live in a “delirium of science deprived of a philosophical conscience, of the failure of success: the failure of success of progress” where “science has become an operative science and no longer a science of knowledge and wisdom” and where the way we employ science becomes colonial: “it conquers, it discovers something extraordinary, it exploits it and then it leaves. ...Operative science is colonial”<sup>5</sup>. Being a major economic force, science has come under a lot of pressure to perform and produce valuable output in a clocked manner, having no time left for reflection and experimentation outside of the development process, therefore leaving it to society to deal with and simply react to the effects and consequences brought about by their implementation. Art and artistic research remains one of the few realms in which investigation into unknown areas of research can be and is pursued, critique expressed or unusual speculative approaches experimented with freely and early on in the process, raising the often deeply philosophical questions arising from this increasingly fast techno-scientific development that is challenging current paradigms and our worldview constantly by now.

<sup>5</sup> P. Virilio, *Grey Ecology*, trans. D. Burk. New York: Atropos Pr 2010, 30-33.

One of these radical and far-reaching techno-scientific developments of the past few years and decades penetrating peoples lives both metaphorically and literally has been the enormous increase of technologies making use of electromagnetic (EM) radiation, especially the part of the spectrum which has been appropriated for the use of wireless telecommunication (that is, the high frequency spectrum of radio- and microwaves). Since the invention of radio and wireless telegraph transmission at the end of the 19th century, humans started to appropriate this invisible and untouchable space to use the knowledge of this phenomenon for wireless telecommunication and other – often military – purposes such as the development of radar technology. In an extremely short period of time it became a highly regulated space, visualized by the various national frequency allocation charts where one can find the few parts of the spectrum kept unlicensed and free for amateur use, such as for example the 2.4 GHz range used for a myriad of appliances and devices people use on a daily basis, with new devices based on microwave technology hitting the markets almost in regular intervals. One could say we have entered the “Wireless Age,” especially with the boom of telecommunication devices such as smartphones and tablets during the last decade: according to UN statistics, by the end of 2015 97% of the world’s population had a mobile phone<sup>6</sup> – which, according to a report by the World Bank, means that even the poorest people are more likely to have access to mobile phones than to toilets and sanitary facilities<sup>7</sup>. The European Union announced its support for the development and implementation of the next wireless telecommunication generation infrastructure, 5G, with €50 billion, which will 1000 times faster downloads onto cellphones than in the year

<sup>6</sup> “ICT Facts and Figures – The World in 2015,” *ITU*, <http://www.itu.int/en/ITU-D/Statistics/Pages/facts/default.aspx> (accessed 10/25/2015).

<sup>7</sup> L. Kuo, “The World’s Poorest Households Are More Likely to Have a Mobile Phone than a Toilet,” *Quartz*, <http://qz.com/594455/the-worlds-poorest-households-are-more-likely-to-have-a-mobile-phone-than-a-toilet/> (accessed 11/13/2016).

2010: with 5G, the download of a feature length movie will then take in less than 1 minute<sup>8</sup>. The mobile phone industry therefore is one of the most successful and profitable ones today, making people like Carlos Slim, the owner of the telecommunication companies Telmex and América Móvil, the wealthiest man in Mexico and, according to the 2015 Forbes ranking, the second wealthiest person worldwide, right after Bill Gates<sup>9</sup>. Globally, the turnover of mobile network operators is expected to continuously increase from about \$ 1 billion in 2011 up to \$ 1.4 billion by 2020<sup>10</sup>.

As indispensable concomitants of the rise of wireless communications, mobile phone masts and antennas have started to grow everywhere at an exponential rate since the late 1990s: disliked by everyone, but really noticed only by those who pay attention, as often disguised as fake trees, decor elements of buildings, or inside crucifixes on church towers. Also inside our houses we are surrounded by and embedded into more and more man-made radiation, emitted by or leaking from multiple devices. As we don't hear, see, smell or feel them, we haven't realized to what extent devices working with microwave technology have entered our lives, while the already large number and purpose of devices are growing rapidly. Smart meters, electronic devices that record a household's energy consumption at regular intervals of an hour or less, are being implemented in more and more households after the use of these appliances has become mandatory in several countries. The communication process between the individual Smart Meters distributed in the rooms of a house and the remote receiving equipment, which

<sup>8</sup> "5G Infrastructure Public Private Partnership," *5G PPP*, 2014, <https://5g-ppp.eu/> (accessed 10/26/2015).

<sup>9</sup> "The Forbes World's Billionaires List Is the Definitive List of the World's Wealthiest People, Profiling and Ranking Billionaires from 70 Countries by Their Estimated Net Worth," *Forbes*, <http://www.forbes.com/billionaires/list/> (accessed 10/26/2015).

<sup>10</sup> "Mobilfunk - Weltweiter Umsatz Der Mobilfunkbetreiber Bis 2020 | Prognose," *Statista*, <https://de.statista.com/statistik/daten/studie/253359/umfrage/prognose-zum-mobilfunkumsatz-der-netzbetreiber-weltweit/> (accessed 11/13/2016).

collects all the data, is based on wireless data transmission technology. One of the most recent developments in the use of microwave technology is Google's project "SOLI", which was announced as having the aim to abolish the need for interfaces on our devices by "using radar to enable new types of touch-less interactions – one where the human hand becomes a natural, intuitive interface for our devices"<sup>11</sup>. Devices on which SOLI will be running will emit constant radar signals in order to track, measure and evaluate the reflections coming from our bodies.

We have turned the air around us into something like the fifty-lane Beijing–Hong Kong–Macau Expressway, with information traveling at the speed of light on electromagnetic waves. It is estimated that today the amount of EM radiation we are surrounded by is about  $10^{18}$  times higher than what we would be surrounded by naturally. This man-made soup is what philosopher Timothy Morton calls a "hyperobject": According to Morton, hyperobjects are "things that you can't see or touch but are real, and have an effect on your world.... They seem to be massively distributed in time and space in a peculiar way" and "force us into an intimacy with our own death (because they are toxic), with others (because everyone is affected by them), and with our future (because they are massively distributed in time)"<sup>12</sup>. Hyperobjects are entities of a scale and consequence beyond human understanding. Morton compares them with an octopus: emitting a cloud of ink as it withdraws, every time we try to grasp it to its full extent. Man has not changed any other living environment in such a monumental way, and the historian and art theorist Douglas Kahn has therefore aptly

<sup>11</sup> "Project Soli," *Google ATAP*, 2015, <https://www.google.com/atap/project-soli/> (accessed 10/24/2015).

<sup>12</sup> T. Morton, *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis: University of Minnesota 2013. G. Lindquist, "TIMOTHY MORTON with Greg Lindquist," *The Brooklyn Rail – Critical Perspectives on Arts, Politics, and Culture*, [http://www.brooklyn-rail.org/2013/11/art\\_books/timothy-morton-with-greg-lindquist](http://www.brooklyn-rail.org/2013/11/art_books/timothy-morton-with-greg-lindquist) (accessed 11/05/2013).

named ours a condition of “lived electromagnetism”<sup>13</sup>.

The whole spectrum of EM waves covers a vast range from extremely low frequencies (such as the power line frequencies of 50 or 60 Hz) up to radio waves, microwaves, infrared light, the visible light spectrum, ultraviolet radiation, x-rays and gamma rays. The only part of the spectrum humans can consciously perceive is that of visible light, which in comparison is a very small part of it only. EM radiation is a natural phenomenon reaching us from the sun and is an indispensable element of life in general, necessary for photo- and biosynthesis. The planet’s atmosphere filters out a big amount of the incoming radiation, but parts of the spectrum (like visible light, but also microwave radiation) are able to penetrate it and reach the Earth’s surface. EM waves are biologically active and we react to them as we are electric beings whose cells and nervous system communicates through electric impulses; the same goes for cells of other organisms. In this rise of the EM sphere on the planet, we have therefore increasingly become receiving antennas.

Over the last decades, a huge body of medical and epidemiological research and peer-reviewed scientific papers by scientists from all over the world has been produced, reporting about all different kinds of negative and harmful effects of EM radiation on humans as well as animals and plants on a molecular level. Exposure limitation standards for high frequency EM radiation have been the subject of hundreds and thousands of medical and biological studies for decades, but the scientific community seems to remain divided as for the hazards of continuous and ubiquitous exposure to these types of waves: whenever scientists claim to have found real proof for biological (hazardous) non-thermal effects of microwave radiation, other scientists’ studies soon contradict those findings, criticize the formers’ procedures as “junk science”, repeatedly asking for “more evidence,” more studies

<sup>13</sup> D. Kahn, *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts*. Berkeley: University of California 2013.

and more research before any restrictive measures should be taken. This pattern and course of developments has become well-known from other initially contested products and fields of research, such as tobacco, asbestos, DDT, lead, vinyl chloride, chlorofluorocarbon, climate change and others. Within the larger field of Ignorance Studies, these mechanisms and strategies described have been studied and collected by several researchers such as Robert Proctor, Stanford University professor specialized in the history of science and technology. To define the field and area of research, Proctor coined the neologism “agnotology,” that is, the study of culturally induced ignorance or doubt. The term also highlights the increasingly common condition of more knowledge about a subject leaving one more uncertain than before. In Proctor’s words, it is “the study of ignorance making, the lost and forgotten,” with a focus on “knowledge that could have been but wasn’t, or should be but isn’t”<sup>14</sup>. The aim of establishing such a field of study was to look at the mechanisms behind the occurrence, existence and dissemination of ignorance, of which Proctor identified three main forms: ignorance as a native state, ignorance as a lost realm, and ignorance as a deliberately engineered and strategic ploy. Especially the latter, defined as “agnogenesis,” was what Proctor explored in depth in his own research. Similarly, others, such as David Michaels – author of *Doubt is Their Product*<sup>15</sup> –, rhetorical critics and theorists Leah Ceccarelli<sup>16</sup> and Carolyn R. Miller<sup>17</sup>, but also aforementioned sociologist Joanna Kempner, have published detailed accounts of cases in which health fears and research questioning current paradigms

<sup>14</sup> R. N. Proctor & L. Schiebinger (ed.), *Agnotology: The Making and Unmaking of Ignorance*. Stanford, CA: Stanford Univ Pr 2008.

<sup>15</sup> D. Michaels, *Doubt Is Their Product: How Industry’s Assault on Science Threatens Your Health*. Oxford University Press 2008.

<sup>16</sup> L. Ceccarelli, “Manufactured Scientific Controversy: Science, Rhetoric, and Public Debate.” *Rhetoric & Public Affairs* 14, 2011, 195–228.

<sup>17</sup> C. R. Miller, “Novelty and Heresy in the Debate on Nonthermal Effects of Electromagnetic Fields,” in: R. A. Harris (ed.), *Rhetoric and Incommensurability*. Parlor Press 2005, 464–505.

have evidentially been suppressed and placated through the implementation of sophisticated strategies developed by big corporations, together with public relations agencies and think tanks, for casting doubt and creating uncertainty regarding the hazards of specific products. Ceccarelli demonstrates that, as part of these strategies to manufacture scientific controversy, science – which genuinely consists of a process of finding a consensus within the community of experts – becomes misrepresented in the public sphere as something that can and has to deliver bulletproof evidence. The conventional claims of ignorance in scientific articles therefore come in handy to those applying such strategies, as it is easy to sell them as a controversy within the scientific community, even if in reality there is none. This demand for proof as an effective political-economic tactic has been described by other authors as the “Scientific Certainty Argumentation Method” (SCAM)<sup>18</sup>. The rationale behind the demand of a “null hypothesis” standard – that is, to set standards so high for demonstrating proof of harm that there is no way to satisfy them – therefore is to produce uncertainty in the public sphere, in the service of which the journalistic principle of “balanced” reporting is easily tapped into. In the case of tobacco, these strategies have helped to delay and prevent normative and legal actions against the industry for decades, securing further income and the time to develop and fine-tune communication and promotion strategies to actively distract and deceive the public sphere. The same strategies have been identified not only for global warming deniers such as Exxon for example, but also in the case of studies related to potentially negative biological effects of man-made EM radiation. *Microwave News*, an internationally recognized journal reporting on health and environmental impacts of electromagnetic fields and other types of non-ionizing radiation, demonstrated such biases at work. The journal compared

<sup>18</sup> W. R. Freudenburg, R. Gramling & D. Davidson, “Scientific Certainty Argumentation Methods (SCAMs): Science and the Politics of Doubt,” *Sociological Inquiry* 78, 2008, 2–38.

the results of and funding sources for eighty-five studies on microwave-induced genotoxicity published in peer-reviewed scientific journals. Forty-three of these found some type of biological effect and forty-two did not. Thirty-two of the forty-two studies showing no effect were paid for by the mobile phone industry or the U. S. Air Force, as opposed to only three of the forty-three studies showing that microwaves have biological effects. In average, when taking all studies without making further differentiations, about 30% of all papers reported harmful or negative effects – when taking out all the studies that had been financed by the telecommunication industries, and counting only those studies that had been conducted by entirely independent researchers and institutions, more than 80% of these studies had negative results<sup>19</sup>.

In response to the phenomenal increase of appliances and devices based on microwave technologies in a few years only, and therefore also to the questions and doubts related to possible physical, biological and also socio-political effects arising with the extreme use and exploitation of the electromagnetic sphere, a variety of artists and artworks demonstrates their sensitivity and interest of looking beyond the shiny appearance of new devices and functions, and of looking more closely both into the devices and also into the minds of people who integrate them into their lives and habits since early on in the development.

*Faraday Chair* (1995), a work by Anthony Dunne, relates to the EM sphere's interaction with living matter as well as to its inescapability, where the artist wanted "to show the ubiquitous nature of radio space and make perceptible the absence of radio". By designing an object working like a fa-

<sup>19</sup> "‘Radiation Research’ and The Cult of Negative Results," *Microwave News XXVII* 4, 2006, <http://microwavenews.com/sites/default/files/docs/mwn.7-06.RR.pdf> (accessed 11/24/2015).



raday cage, Dunne posed the question: “If the inside is empty, what is outside”<sup>20</sup>? With their *Wifi Camera* (2008), also Bengt Sjöln, Adam Somlai-Fischer and Usman Haque created a piece to capture and make the EM sphere accessible to our senses by “taking ‘pictures’ of spaces illuminated by wifi... and revealing the electromagnetic space of our devices and the shadows that we create within such spaces, in particular our wifi networks which are increasingly found in our daily lives, in coffee shops, offices and homes throughout cities of the developed world”<sup>21</sup>. A very recent example and project with a similar goal is Richard Vijgen’s app *Architecture of Radio* (2015), a 360 degree data visualization of what this world might look like. In an impressive way it shows the cell towers, GPS satellites and Wi-Fi routers one is surrounded by and that we are dependent on to live our digital, connected lives<sup>22</sup>. In her work *Quadricone* (2012), Selena Savic developed an interactive structure that reacts to the activity of surrounding wireless networks, reshaping the space it entangles. It consists of four “cones” which dynamically reshape according to the amount of traffic going through WiFi access points in its surrounding. The visitors can interact with it indirectly, through devices they use to connect to the internet, again addressing both the ubiquity but also the co-existence in space of what we are constantly sending through the air<sup>23</sup>.

Less interested in the technicalities and rather in the human condition, Robert Voit’s photo series *New Trees*<sup>24</sup> instead highlights the – one might say ridiculous – ways in which people want to benefit and access the EM sphere,

<sup>20</sup> A. Dunne, *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design*. New Ed. Cambridge, MA: The MIT Press 2006, 142-143.

<sup>21</sup> U. Haque, B. Sjöln & A. Somlai-Fischer, *Wifi Camera*, 2006-ongoing. Installation. [www.wifi-camera.propositions.org.uk](http://www.wifi-camera.propositions.org.uk).

<sup>22</sup> R. Vijgen. *Architecture of Radio*. IOS and Android App, 2015. [www.architectureofradio.com](http://www.architectureofradio.com)

<sup>23</sup> S. Savic, *Quadricone*. Installation and interactive structure, 2012. [www.emperors.kucjica.org/quadricone](http://www.emperors.kucjica.org/quadricone).

<sup>24</sup> R. Voit, *New Trees*. Series of Photographs. [www.robertvoit.com/bilder/serie1\\_new\\_trees/index.php](http://www.robertvoit.com/bilder/serie1_new_trees/index.php).

but don't want to know and see it in its epitome of ugly and sometimes scary infrastructures and ubiquitous antennas: disguised as trees and cacti they look like everyday plants from afar, but are debunked as cell phone towers disguised by telecom companies in an attempt to blend in with their urban and rural environments at a second look. Going deeper into the exploration of the mechanisms and nets of political and other relations behind the development and commodification of the "Hertzian Space", the art collective Bureau d'Etude – well known for the extremely well-researched and informative posters on critical subjects and topics – developed the piece *Electromagnetic propaganda* (2010)<sup>25</sup>, going deep into those issues and topics that remain contested or concealed related to the influence of electromagnetic waves on the biological body.

To explore the ubiquity and density of the man-made EM sphere and also address the arising questions of whether the extent to which we have immersed ourselves and other living organisms into this soup of radiation can and does have effects we might need to consider, artists Mario de Vega and Victor Mazon developed and designed a sniffer antenna that transduces EM radiation within the spectrum of telecommunication technologies into sound, and therefore gives the user the possibility to discover rooms and surroundings in their quality of being filled with or polluted by different types of EM radiation. Based on this antenna, Mario de Vega developed a series of projects exploring both the physical and socio-political dimensions of the EM spectrum: With *Thermal* (2009-2014) the artist produced performances and related objects with microwave ovens, one of many inventions in history that was made by accident when its inventor Percy Spencer, a leading expert for radar tube design working at Raytheon, a contractor for the United States Department of Defense during WWII, realized that a candy bar in his pocket melted as he was standing in front of a radar set in operation. The household

<sup>25</sup> Bureau d'Etudes, *Electromagnetic Propaganda*, Poster, 2010. [www.bureaudetudes.org/2015/04/20/electromagnetic-propaganda-2010/](http://www.bureaudetudes.org/2015/04/20/electromagnetic-propaganda-2010/).

ovens today use the unlicensed and unregulated broadcast frequency of 2.4 GHz, just like routers, cordless phones, garage door openers, bluetooth and many other applications – all of which emit and leak EM radiation more or less constantly. By working with of the microwave ovens, de Vega was addressing accepted or unknown leakage of EM radiation by these and many other devices that we are exposed to constantly, as well as the power such radiation has or can have in the interaction with matter. The performances consisted of one or more ovens set up on stage to “cook” inert materials and objects such as golfballs, plastic figurines or flyers coated with metallic color, while the high amounts of EM radiation leakage outside of the ovens was captured with an antenna developed and custom built to sniff specific ranges of high frequency EM radiation. The signals received by the antenna were translated into sound and amplified, creating an experience and atmosphere that for a couple of minutes put the visitors in a limbo of darkness, rumbling ovens, melting, burning and fuming plastics, embedded in an ocean of loud and harsh noise.

Experimenting with and researching intensely about the physical workings and impacts of high frequency EM radiation, the series of installations *Dolmen* (2015)<sup>26</sup> builds upon the work and reflections of *Thermal*. With the boom and ubiquitous presence of wireless telecommunication technologies and devices, EM radiation is not only constantly emitted by such appliances, but also by the mobile phone masts and antennas indispensable for their operation and functioning and now integral part of the roofscapes of cities and villages worldwide. *Dolmen* takes up the aesthetics of these ubiquitous but often unnoticed elements in our close vicinity and takes shape in different versions of a large cellphone tower-like installation composed of a mast with several typical mobile phone antennas (such as directional, omnidirectional, and sector antennas). Connected to a further developed version of the

<sup>26</sup> M. de Vega, *Dolmen*. Installation, 2015. <http://portfolio.mariodevega.info/2015-2>.

sniffer used in *Thermal*, the installation picks up the surrounding high frequency signals used for telecommunication transmission and translates them into sound. By using their phones in the vicinity of the installation, turning on and off their bluetooth, GPS or WiFi function, making calls and sending messages, visitors can explore the immediate impact and changes their signals cause in the soundscape, sometimes peaking to a concert of noises, clicks, rattling, jarring screeches and loud humming impeding other conversations when many visitors are in the room at the same time, making the presence of these otherwise subliminal signals very tangible and raising questions of whether standing too close to the installation might be harmful for a person's health and body.

In de Vega's case, it is the involvement with the quality, physicality and interaction with matter that is at the core of his research related to the devices and appliances based on wireless communication technologies, and his general artistic interest in what artist and media theorist Chris Salter called "the vibrancy effect." Salter is referencing what sociologist of science Andrew Pickering called "material agency," that is, "the ways in which the material world does things to itself and to us<sup>27</sup>." Salter's reflections about this field refer to artistic exploration and experimentation with the aim of generating new and other forms of knowing and of experiencing the indeterminacy of matter as something that "unfolds without control." As technically it became far easier to observe and access life and living matter on molecular and microbiological levels, more and more artists shifted their focus towards the agency, behavior and performance of materials and processes related to both human and non-human life took place. Matter and life started to be explored and observed out of the interest for "what it does, not what it is," on both material as well as theoretical levels, engaging strongly with the underlying scientific research as well as its methods and theories.

<sup>27</sup> C. Salter, H. Smoak & M. van Dartel (ed.), *The Vibrancy Effect: An Antidisciplinary Expert Meeting*. Rotterdam: V2/NAi Publishers 2012 (e-book).

In this context, de Vega's interest in living matter and its vibrant qualities and reactions can be understood best on the background of what Italian multimedia artist and producer Maurizio Martinucci, aka TeZ, writes in his contribution to Salter's publication on the "vibrancy effect":

...all matter is vibrant by virtue of the energy that pervades the atomic and intra-atomic quadrants of all living and inanimate formations, even in the most vacuous space. In nature, vibratory phenomena occur as interactions between diverse oscillating systems, producing mutual perturbations and deviations from pseudo-linear behaviors imposed by gravitational and electromagnetic parameters. The interferential and resonant modes produced by intermingling forces reveal the immense morphological range of matter set into motion. Only a small bandwidth of this range falls within the sensorial envelope of ordinary perception<sup>28</sup>.

With the book *LIMEN. Ecologies of Transmission*<sup>29</sup> – co-edited by Mario de Vega, Victor Mazon, and myself – , the two artists' projects were collected and placed into the context of wider philosophical, historical, media theoretical and ecological reflections about the physical, cultural and socio-political layers of the EM sphere employed for telecommunication technologies. The book comes with a cover where the sniffer antenna developed by Mario de Vega and Victor Mazon was integrated into the design, allowing the reader to attach headphones to the book and access the surrounding man-made EM sphere surrounding while engaging with artistic explorations and theoretical reflections presented in the publication.

<sup>28</sup> C. Salter, *The Vibrancy Effect*, 78-79.

<sup>29</sup> M. de Vega, V. Mazon & D. Silvestrin, *Limen. Ecologies of Transmission*. Berlin / Mexico City: ñ & 17 2016.

Artists not only observe and see, but are also able to address issues that elsewhere cannot be addressed in this fight for competition on the market: questions and doubts that for others remain taboo to ask and express, or which have not yet become visible as still located in the foggy areas of liminal knowledge. They take on the role of what Marshall McLuhan once called an “early alarm system”:

Art as radar acts as “an early alarm system,” as it were, enabling us to discover social and psychic targets in lots of time to prepare to cope with them. This concept of the arts as prophetic, contrasts with the popular idea of them as mere self-expression. If art is an “early warning system,” to use the phrase from World War II, when radar was new, art has the utmost relevance not only to media study but to the development of media controls. [...] Art as a radar environment takes on the function of indispensable perceptual training rather than the role of a privileged diet for the elite<sup>30</sup>.

But more than a simple alarm system, artistic research that deals with, employs and embraces current techno-scientific developments that often are too complex to be understood in their detail and inner functionalities by non-professionals becomes what Krzysztof Ziarek called a “force field”, or “forcework”, where “forces drawn from historical and social reality come to be formed into an alternative relationality”: a “specifically artistic redistribution of forces, in which relations are freed from power structures and the unrelenting, intensifying manipulative drive characteristic of modernity”. Here, art is understood in its “ability to call into question this restricted, technicist view of being, experience, and action”<sup>31</sup>.

Addressing taboos and transgressing borders always requires to deal

<sup>30</sup> M. McLuhan, *Understanding Media: The Extensions of Man* (Critical Edition), T. Gordon (ed.). Corte Madera, CA: Gingko Press GmbH 2002, 16.

<sup>31</sup> K. Ziarek, *The Force of Art*. Stanford, CA: Stanford University Press 2004, 7, 17.

with forces – physical, psychological or political ones. The curiosity as well as sensitivity to new developments both in relation to new technologies, to their impact on society in general and the individual’s behavior in particular turns artists and their work and research into a kaleidoscope through which in the fraction of their image the details and questions arising from the development or use of new inventions, devices and technologies can become visible and clear, can elicit potential futures in front of our inner eyes and minds, can unveil unexpected qualities or functions, and can reconnect correlations anew and make new senses out of the one way of seeing the world around us and as we know it.





Ευαγγελία Διαμαντοπούλου (επιμέλεια/ οργάνωση,  
πρόλογος και επίλογος), Άννα Αμπατζόγλου, Αλεξάνδρα  
Κατσινέλη & Κατερίνα Παπακυριακοπούλου

## Έρωτας – Θάνατος – Εαυτός: Καλλιτεχνικές αφηγήσεις

**[Σύνοψη]** Ένα τρίπτυχο-ταμπού, αλληλένδετο με την ανθρώπινη ύπαρξη. Τρία αδιαχώριστα ζητήματα που συνθέτουν ένα προβληματικό πλέγμα για τον Νάρκισσο του οβιδιακού μύθου. Μία θεματική που επανέρχεται συνεχώς και στην καλλιτεχνική δημιουργία. Ο Αλμπέρτι ανήγαγε την απαρχή της καλλιτεχνικής δημιουργίας στον Νάρκισσο, χαρακτηρίζοντάς τον ευρετή της ζωγραφικής. Ο Νάρκισσος αγωνίζεται να υπερβεί τα όρια, όπως και ο ζωγράφος. Όπως ο Νάρκισσος, έτσι και ο ζωγράφος, ή όποιος άλλος εικαστικός καλλιτέχνης, καλείται να διαχειριστεί αυτά τα θέματα-ταμπού μέσα στη μοναξιά του. Αν η μοναξιά είναι συνυφασμένη με τον καλλιτέχνη, τότε ο αφηγηματικός εικαστικός λόγος είναι αυτός που την μετουσιώνει σε δημιουργική συνιστώσα. Η διερευνητική αυτή εργασία αποτελεί μέρος μίας ευρύτερης έρευνας που συντελείται στο Τμήμα Επικοινωνίας και ΜΜΕ, στο πλαίσιο του μεταπτυχιακού μαθήματος «Ζητήματα καλλιτεχνικής δημιουργίας» της κατεύθυνσης Πολιτισμικών και κινηματογραφικών σπουδών. Συγκεκριμένα, εξετάζεται ο τρόπος με τον οποίο η καλλιτεχνική δημιουργία συμβάλλει στην διαχείριση του έρωτα, του θανάτου και του εαυτού, τόσο ως προς την εικαστική όσο και ως προς την περιγραφική αφήγηση. Βασικό εργαλείο για το εγχείρημα αυτό αποτελούν οι συνεντεύξεις σύγχρονων Ελλήνων καλλιτεχνών.

**[Λέξεις κλειδιά]** αναπαράσταση, καλλιτέχνης, αφήγηση, ύπαρξη, μοναξιά

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## Eros, Death, Self: Artistic Narratives

**[Abstract]** A taboo triptych, intertwined with human existence. Three inseparable issues that constitute a problematic grid for the Ovidian Narcissus myth. A theme that continuously recurs in artistic creation, as well. Alberti attributed to Narcissus the beginning of artistic creation, characterising him as the finder of painting. Narcissus strives to exceed the limits, and so does the painter. The painter, or any other artist, like Narcissus, has to deal with these taboo issues alone. If solitude is interwoven with the artist, then the visual narrative is what transforms it into a creative component. This exploratory study is part of wider research carried out in the Department of Communication and Mass Media, within the postgraduate course “Artistic Issues” in the direction of Cultural and Film studies. Specifically, the way in which artistic creation contributes to the management of eros, death and the self is examined, both in visual and in descriptive narrative. Interviews of contemporary Greek artists constitute a key tool for this project.

**[Keywords]** representation, artist, narrative, existence, loneliness

Σ το έργο του «Νάρκισσος» ο Καραβάτζο επαναφέρει τον μύθο του Οβιδίου για τον ωραίο αυτό νέο από την Βοιωτία, γιο του ποταμού Κηφισού και της νύμφης Λειριόπης, τον Νάρκισσο που, όταν καθρεφτίστηκε στα ατάραχα νερά μιας λίμνης, ερωτεύτηκε το είδωλό του και στην προσπάθειά του να το προσεγγίσει πνίγηκε<sup>1</sup>. Στην εικαστική προσέγγιση του μύθου από τον Καραβάτζο<sup>2</sup> ο χρόνος ακινητοποιείται στην σκηνή της αντανάκλασης του ειδώλου του Ναρκίσσου. Εκτός από τις δύο

<sup>1</sup> Ovide, *Les metamorphoses*, trans. J. Chamondard. Paris: Flammarion G.F. 1966, 58-103. Βλ. και Π. Ρηγοπούλου, *Νάρκισσος: Στα ίχνη της εικόνας και του μύθου*. Αθήνα: Πλέθρον, 27-31.

<sup>2</sup> Ε. Λάγκτον, *Μικελάντζελο Μεριζι ντα Καραβάτζο, Βιογραφία*, μτφ. Σ. Τσούγκος. Αθήνα: Μικρή Άρκτος 2003, 231-234.



εικόνα [αριστερά]:  
Caravaggio, *Νάρκισσος*, 1598-9,  
Galleria Nazionale d' Arte Antica,  
Ρώμη.

αυτές μορφές δεν υπάρχει τίποτα άλλο. Με την τεχνική της φωτοσκίασης (chiaroscuro) ο καλλιτέχνης ορίζει ως χώρο ένα σκούρο φόντο και εκεί εγγράφει τις δύο μορφές αποκλείοντας οποιοδήποτε άλλο έμψυχο ή άψυχο στοιχείο<sup>3</sup>. Ο ορίζοντας καταγράφεται πολύ χαμηλά, στα όρια της λίμνης με το έδαφος, έτσι ώστε ο Νάρκισσος να έχει τον κυρίαρχο ρόλο. Σ' αυτό συντελεί και ο φωτισμός που εστιάζει επάνω του. Ο Νάρκισσος είναι μόνος του με το σώμα – εαυτό του, το είδωλο – έρωτά του και την λίμνη – θάνατό του. Στο γεμάτο λαχτάρα βλέμμα του, στα χείλη του που διψούν για έρωτα, στα χέρια του που καταβάλλουν έντονη προσπάθεια να αγγίξουν το αντικείμενο

<sup>3</sup> Σε άλλες ζωγραφικές αφηγήσεις του ίδιου θέματος η εξιστόρηση του μύθου είναι λεπτομερειακή ως προς τον περιβάλλοντα χώρο και τα πρόσωπα. Πρβλ. : N. Poussin, *Ηχώ και Νάρκισσος* (περ. 1630, Λούβρο).

του πόθου του, ανταποκρίνεται μόνο μια σκοτεινή αντανάκλαση. Όλα περι- κλείονται σε έναν ελλειπτικό κύκλο του οποίου η περίμετρος λειτουργεί ως απροσπέλαστο πλέγμα. Ο Νάρκισσος συνομιλεί με τον εαυτό του, μονολο- γεί, ρωτάει αλλά δεν παίρνει απαντήσεις, είναι ο ίδιος που θέτει το πρό- βλημα και ο ίδιος που αναζητά την λύση του.

Ο Αλμπέρτι ονόμασε τον Νάρκισσο «ευρετή της ζωγραφικής», αναφερό- μενος στην μεταμόρφωσή του στο ομώνυμο άνθος και θέλοντας να παραλ- ληλίσει την μοναδική ιδιότητα της ζωγραφικής να αναδεικνύει την ομορφιά των πραγμάτων με την αντανάκλαση της μορφής του οβιδιακού ήρωα στην επιφάνεια της λίμνης<sup>4</sup>. Αναγνωρίζοντας στον Νάρκισσο τον δημιουργό της εικόνας, ο Αλμπέρτι ανοίγει έναν μακρύ και ανεξάντλητο διάλογο σχετικά με το υποκείμενο και το αντικείμενο της καλλιτεχνικής πράξης<sup>5</sup>.

Αν, όμως, ο Νάρκισσος χαρακτηρίστηκε ο ευρετής της ζωγραφικής από τον Αλμπέρτι και ταυτίστηκε με τον ζωγράφο-καλλιτέχνη, δεν είναι μόνο γιατί ειδωλοποίησε την μορφή του στην επιφάνεια της λίμνης αλλά, κυρίως, γιατί κλήθηκε να διαχειριστεί θέματα-ταμπού μέσα στην απόλυτη μοναξιά του<sup>6</sup>, πράγμα που επισημαίνεται στην ζωγραφική αφήγηση του Καραβάτζο. Ο καλλιτέχνης διαλέγεται με τον εκάστοτε εικαστικό του χώρο σε μια μονο- πρόσωπη συνομιλία, προκειμένου να δώσει μορφή στο άμορφο –την σκέψη, τον λόγο, το συναίσθημα, το όνειρο, την φαντασία– ή να ανα-παραστήσει τον κόσμο που τον περιβάλλει, τον εμπεριέχει και τον εμπνέει. Από τον «στοχα- στή» των προϊστορικών χρόνων μέχρι τον ροντενικό «σκεπτόμενο» και τον γυμνό και ανυπεράσπιστο Μεγάλο άνδρα του Ron Mueck και από τις μελαγ- χολικές αναγεννησιακές αυτοπροσωπογραφίες μέχρι το τρίπτυχο υπαρξιακό

<sup>4</sup> Λ. Μ. Αλμπέρτι, *Περί ζωγραφικής*, μτφ. Μ. Λαμπράκη-Πλάκα. Αθήνα: Καστανιώτης 1994, 110-111.

<sup>5</sup> Φιλόστρατος ο Πρεσβύτερος, *Εικόνες*, I, 23: «Η μεν πηγή γράφει τον Νάρκισσον, η δε γραφή την πηγήν και τα του Ναρκίσσου πάντα». Βλ. και Π. Ρηγοπούλου, *Νάρκισσος: Στα ίχνη της εικόνας και του μύθου*, 44-45.

<sup>6</sup> Για την καλλιτεχνική μοναξιά βλ. Ν. Δασκαλοθανάσης, *Ο καλλιτέχνης ως ιστορικό υποκεί- μενο από τον 19<sup>ο</sup> στον 21<sup>ο</sup> αιώνα*. Αθήνα: Άγρα 2004, 31-101.

video του Bill Viola, ο καλλιτέχνης κάθε εποχής αποτελεί το υποκείμενο και το αντικείμενο συγχρόνως στο αδιαχώριστο διπλό της αναπαραστατικής του πράξης.

Ο Jacques Derrida, αποδομώντας τον μύθο του Ναρκίσσου, επισήμανε ότι ο οβιδιακός πρωταγωνιστής, σε αντίθεση με την Ηχώ, μπορούσε να μιλήσει αλλά μπορούσε να δει μόνο τον εαυτό του. «Μιλάω», σύμφωνα με τον Γάλλο φιλόσοφο, δεν σημαίνει «βλέπω», γι' αυτό ο λόγος του Ναρκίσσου και, κατ' επέκταση, του συγγραφέα / καλλιτέχνη είναι τυφλός<sup>7</sup>. Αντίστοιχα, διακρίνει ένα είδος «τύφλωσης» και στην Ηχώ, η οποία δεν μπορεί να μιλήσει αλλά απλώς να επαναλάβει τα λόγια του δημιουργού / Ναρκίσσου. Συσχετίζει μάλιστα τον ρόλο της Ηχούς με αυτόν του αναγνώστη / θεατή. Εδώ ακριβώς, στην ιδιότυπη αυτή επικοινωνία του Νάρκισσου με την Ηχώ, εντοπίζει την δυνατότητα του αναγνώστη / θεατή να ανακαλύψει ο ίδιος τα πραγματικά νοήματα ξεκινώντας από την οπτική γωνία του συγγραφέα / καλλιτέχνη.

Για την προσέγγιση της καλλιτεχνικής δημιουργίας, εκτός από τον αποδομητικό λόγο του Derrida<sup>8</sup>, εξετάζονται και ζητήματα φόρμας<sup>9</sup>, εικονολογικών συμβόλων<sup>10</sup>, σημειολογικών αναφορών<sup>11</sup>, αναπαραστατικής δομής<sup>12</sup> και ψυχικών προβολών<sup>13</sup>, θεωρίες δηλαδή που απαντούν στα βασικά ερωτήματα που συνοψίζονται στις λέξεις «τι», «πώς» και «γιατί».

<sup>7</sup> [https://www.youtube.com/watch?v=ya46wfeWqJk&feature=player\\_embedded](https://www.youtube.com/watch?v=ya46wfeWqJk&feature=player_embedded). Βλ και J. Derrida, "There is No One Narcissism (Autobiophotographies)", στο: *Points...: Interviews, 1974-1994*, trans. P. Connor & A. Ronell, ed. E. Weber. Stanford University Press 1995, 196-215.

<sup>8</sup> J. Derrida, *La Verite en Peinture*. Paris: Flammarion 1978.

<sup>9</sup> H. Focillon, *Η ζωή των μορφών*, μτφ. Α. Κούρια. Αθήνα: Νεφέλη 1982.

<sup>10</sup> E. Panofsky, *Studies in Iconology: Humanistic themes in the art of the Renaissance*. New York: Harper and Row 1972.

<sup>11</sup> R. Barthes, *Elements de Semiotologie*. Paris: Denoel 1965.

<sup>12</sup> Μ. Φουκώ, *Οι λέξεις και τα πράγματα: Μια αρχαιολογία των επιστημών του ανθρώπου*, μτφ. Κ. Παπαγιώργης. Αθήνα: Γνώση 1986.

<sup>13</sup> J. Lacan, "Les Quatre Concepts fondamentaux de la psychanalyse", στο: *Seminaire 9 (1964)*.

Τα βασικά αυτά ερωτήματα γίνονται σύνθετα σε περιπτώσεις αναπαράστασης ζητημάτων που συνδέονται με την μοναχική διαδρομή της ανθρώπινης ύπαρξης, όπως είναι το πλέγμα «έρωτας – θάνατος – εαυτός». Αυτή η μοναξιά του καλλιτέχνη αποτελεί το αντικείμενο της συγκεκριμένης εργασίας η οποία αποτελεί μέρος μίας ευρύτερης έρευνας που συντελείται στο Τμήμα Επικοινωνίας και ΜΜΕ, στο πλαίσιο του μεταπτυχιακού μαθήματος «Ζητήματα καλλιτεχνικής δημιουργίας» της κατεύθυνσης Πολιτισμικών και Κινηματογραφικών σπουδών. Αλλάζοντας θέσεις με τον καλλιτέχνη, ορίσαμε ως αφετηρία όχι την τελική μορφή του αντικειμένου θέασης, αλλά την άμορφη πρόθεση του δημιουργού. Προς αυτήν την κατεύθυνση, οι συνεντεύξεις σύγχρονων Ελλήνων καλλιτεχνών που κατέγραψαν εικαστικά το τρίπτυχο «έρωτας – θάνατος – εαυτός» αποτέλεσαν βασικό εργαλείο διερεύνησης της καλλιτεχνικής αφήγησης. Ο Χρόνης Μπότσογλου, ο Γιώργος Ρόρρης και ο Μάριος Σπηλιόπουλος, ο καθένας με τον ιδιαίτερο εικαστικό του λόγο, απαντούν σε ζητήματα ανα-βίωσης και ανα-παράστασης.

**Μνήμη, σώμα και φθορά στην Προσωπική Νέκρια και στα Ερωτικά του Χρόνη Μπότσογλου.** Εκκινώντας την εργασία μας από το πολύπτυχο έργο του Χρόνη Μπότσογλου, *Προσωπική Νέκρια*, που πραγματοποιήθηκε καθ' όλη σχεδόν τη διάρκεια της δεκαετίας του '90, ανιχνεύουμε τη λειτουργία της μνήμης και την πολυδιάστατη εικόνα του εαυτού, όπως αποτυπώνεται στο ζωγραφικό καμβά του δημιουργού. Αποτελούμενη από εικοσιέξι προσωπογραφίες οικείων προσώπων, αλλά και του ίδιου του καλλιτέχνη, θα μπορούσαμε να αποδώσουμε στη *Νέκρια* έναν αυτοβιογραφικό χαρακτήρα. Παρότι εμπνευσμένη από τη λ' ραψωδία της ομηρικής *Οδύσσειας*, όπου ο ήρωας καλείται να καταδυθεί στην επικράτεια του θανάτου, στο βασίλειο του Άδη, ώστε να λάβει το χρησμό για το μέλλον του, η *Νέκρια* του Μπότσογλου ανασυνθέτει τον μύθο και του προσδίδει μια νέα οπτική στον

Paris: Seuil 1973 και "L' Ethique de la Psychanalyse", στο: *Seminaire 7 (1959-60)*, Paris: Seuil 1986.

παροντικό χωροχρόνο, αυτόν της εικαστικής δημιουργίας. Η *Προσωπική Νέκυια* του Μπότσογλου αποτελείται από «είδωλα καμώντων»<sup>14</sup> σκιές των οικείων προσώπων του καλλιτέχνη με την κούραση της ζωής να διαγράφεται στα σώματά τους.

Στο εν λόγω έργο σκοπός του δημιουργού είναι η μνημονική ανάκληση των νεκρών αυτών προσώπων ως συμπαραστατών στο ταξίδι του προς την αυτογνωσία. Τα είδωλα των νεκρών, όμως, εδώ διπλασιάζονται ή και πολλαπλασιάζονται δημιουργώντας ένα παλίμψηστο. Ζωγραφισμένα, γίνονται είδωλα ειδώλων, προκαλώντας το βλέμμα του θεατή να συμμετάσχει στον πολλαπλό αντικατοπτρισμό τους. Πρόκειται για έναν τελετουργικό χορό μύησης, όπου ο καλλιτέχνης-«Νεκρομάντης» στέκεται στο κέντρο της κυκλικής διάταξης του έργου, συνδιαλεγόμενος με τους νεκρούς του, ώστε να ανασυνθέσει προσωπικά βιώματα από την παιδική ηλικία<sup>15</sup>. Μέσα σε αυτή τη «Σπουδή για τη Μνήμη», η μητρική φιγούρα, που προσωποποιείται στη μυθική Αντίκλεια, κατέχει ρόλο καθοριστικό. Όπως ο ίδιος αναφέρει, η μητέρα του έζησε επί σειρά ετών βαριά άρρωστη και ανήμπορη να αντιδράσει στα ερεθίσματα του περιβάλλοντος. Έτσι, εκείνος όφειλε να τη σκοτώσει συμβολικά στο έργο του, λυτρώνοντάς την από τη ματαιότητα της κατάστασής της<sup>16</sup>. Έτσι, το σώμα της μητέρας, παρότι ακόμη ζωντανό, απεικονίζεται στη *Νέκυια* κατά μέτωπο και με την ίδια σκιώδη υφή, όπως τα υπόλοιπα νεκρά πρόσωπα, αλλά μέσα στην μεταμορφωτική πολλαπλότητα διάφορων ηλικιακών σταδίων<sup>17</sup>. Η *Νέκυια* λειτουργεί, επομένως, εξωραϊστικά απέναντι στο φόβο του θανάτου και φέρει στην επιφάνεια της συνείδησης,

<sup>14</sup> Δ. Ν. Μαρωνίτης, «Είδωλα Καμώντων», στο *Είδωλα Καμώντων: Μια προσωπική Νέκυια*. Αθήνα: Μεταίχμιο 2002.

<sup>15</sup> Η ιδανική διάταξη των έργων προβλέπει την τοποθέτησή τους σε δύο ημικυκλικά τόξα που σχηματίζουν τέλειο κύκλο, με κεντρικό άξονα τις φιγούρες του Αχιλλέα, του Έκτορα και του Νεκρομάντη. Εκτέθηκε με ελαφρές παραλλαγές –οβάλ διάταξη– στο Μουσείο Μπενάκη.

<sup>16</sup> Από σελίδες του προσωπικού ημερολογίου του Χ. Μπότσογλου: *Το χρώμα της σπουδής*. Αθήνα: Πατάκη 2005, 160.

<sup>17</sup> Μ.-Ε. Χριστοφόγλου, «Περί Άθλων», στο: *Είδωλα Καμώντων: Μια προσωπική Νέκυια*.



εικόνα [δεξιά]:  
Χρόνης Μπότσογλου, *Νεκρομάντης*,  
Συλλογή «Μια Προσωπική Νέκυια»,  
1993-1997, The Sotiris Felios  
Collection.

του δημιουργού αλλά και της δικής μας, την επίγνωση και την εξοικείωση με την αναπόφευκτη φθορά του ανθρώπινου σώματος.

Τα πολλαπλά πρόσωπα και το πολυδιάστατο της μορφής τους, κάπου ανάμεσα στο άυλο και το σαρκικό υλικό στοιχείο, υποδηλώνουν και την πολυεπίπεδη λειτουργία της μνήμης, όπως την αντιλαμβάνεται ο καλλιτέχνης. Όλα τα πρόσωπα που εμφανίζονται στο έργο του αποτελούν, εν τέλει, όψεις του εαυτού, ένα χρονικό της κατασκευής της ταυτότητας και των παρελθοντικών βιωμάτων, οδηγώντας σε έναν απολογισμό της σχέσης του ίδιου με τους άλλους. Μέσα από την μνημονική περιπλάνηση στο παρελθόν, ο δημιουργός μπορεί να ανακαλύψει τις άγνωστες ή ανεπεξέργαστες εικόνες του, ώστε να συναντήσει τελικά τον παροντικό εαυτό στην ολότητά του. Αυτά τα διαρκώς επανεγγραφόμενα μνημονικά ίχνη, που άλλοτε παραμορφώνουν και άλλοτε εξιδανικεύουν την πρωταρχική ανάμνηση, πάντως σίγουρα την αλλοιώνουν, σημαδεύουν και τον ζωγραφικό καμβά του καλλιτέχνη. Ο ίδιος, άλλωστε, χαρακτήρισε τη *Νέκυια* ως ένα «εικαστικό δοκίμιο





εικόνα [αριστερά]:  
Χρόνης Μπότσογλου, Άτιτλο,  
Συλλογή «Ερωτικά», 2003-  
10.



εικόνα [αριστερά]:  
Χρόνης Μπότσογλου, Άτιτλο,  
Συλλογή «Ερωτικά», 2000-1.

για τη μνήμη»<sup>18</sup>. Σημασία για τον ίδιο έχει ωστόσο η σωματική διάσταση της τέχνης του, η οποία, ως κατεξοχήν ανθρωποκεντρική, επιδιώκει να αποδώσει την πραγματική ζωή με τις καθημερινές της συνήθειες.

Στον άλλο πόλο των εικαστικών αναζητήσεων του Χρόνη Μπότσογλου, που κινητοποιείται ουσιαστικά από την ίδια ανάγκη απόδοσης ατόφιων βιωματικών σχέσεων, τοποθετούνται τα *Ερωτικά* του, όπου το σώμα –και ιδίως το γυμνό σώμα– αναδεικνύεται ως κύριο εκφραστικό μέσο και αντιληπτικό όργανο. Εδώ, ο καλλιτέχνης αποζητά το ξύπνημα όλων των αισθήσεων, και ιδίως της απτικής όρασης, όπως τη βιώνουμε εν είδει «συναισθησίας» κατά τη διάρκεια της ερωτικής πράξης<sup>19</sup>. Πρωταρχικό ρόλο διαδραματίζει σαφώς η σωματική μνήμη μέσω της αφής, όπως το μαρτυρούν και τα ανάγλυφα οβάλ, όπου αποτυπώνεται ταυτόχρονα η βία και η ηδονή, ο αγώνας και ο αισθησιασμός του έρωτα. Τα μέλη των γυμνών σωμάτων, και ιδίως τα γεννητικά τους όργανα, διογκώνονται και παρουσιάζονται ως βασικοί αισθητηριακοί δέκτες της εκστατικής στιγμής, επαναφέροντας την αρχετυπική σκηνή σύμφωνα με τα πρότυπα της αρχαιοελληνικής και της ιαπωνικής ερωτικής τέχνης. «Μια αυλαία ξεσκίζεται, αυτό που δεν είδες ποτέ ίσαμε εκείνη τη στιγμή, αποκαλύπτεται στο σύνολό του και το καταβροχθίζεις πια με τα μάτια: το άμεσο ισοδυναμεί με το πλήρες: μούμαι: ο πίνακας καθιερώνει το αντικείμενο που πρόκειται ν' αγαπήσω»<sup>20</sup> γράφει ο Ρολάν Μπαρτ σχολιάζοντας τον έρωτα του Βέρθερου για την Καρλότα. Αλλά και στην εικαστική αφήγηση του Χρόνη Μπότσογλου, το ιερό και το βέβηλο αντιστρέφουν την παραδεδεγμένη σχέση τους λειτουργώντας απελευθερωτικά ως προς την επιθυμία. Οι ασύνειδες απαγορεύσεις/αναστολές δημιουργού και θεατή αίρονται μέσα από τη δραματοποίηση και

<sup>18</sup> Χ. Μπότσογλου, *Το χρώμα της σπουδής*, 144.

<sup>19</sup> Μ.-Ε. Χριστοφύλου, *Η εικόνα του σώματος στη ζωγραφική του Χρόνη Μπότσογλου*. Αθήνα: Άγρα 1985, 13.

<sup>20</sup> Ρ. Μπαρτ, *Αποσπάσματα του ερωτικού λόγου*, μτφ. Β. Παπαβασιλείου. Αθήνα: Κέδρος 1977, 226.

τη μνημείωση του καθημερινού<sup>21</sup>.

Ο έρωτας, επιδιώκοντας να αντιπαλέψει τη μοναξιά, δημιουργεί στον άνθρωπο την πλάνη της αιωνιότητας και τη μάταιη προσπάθεια για μέθεξη, αφού, με τη λήξη της ερωτικής πράξης επιστρέφουμε καθέννας μόνος του στον εαυτό του. Η λακανική θεωρία πραγματεύεται αυτήν ακριβώς την ετερότητα του άλλου και την αγωνία του ερωτικού πλησιάζματος: «Ένας άντρας και μια γυναίκα μπορούν ν' ακούσουν ο ένας τον άλλο (*s'entendre*)... Μπορούν ν' ακούσουν ο ένας τον άλλο να κραυγάζει»<sup>22</sup>. Και στα *Ερωτικά*, λοιπόν, η ανδρική φιγούρα απεικονίζεται με το σώμα του ίδιου του καλλιτέχνη, ως αντανάκλαση στον καθρέφτη, ενώ οι γυναικείες φιγούρες αποτελούν πάντοτε μιαν ετερότητα προς διερεύνηση κατά την ερωτική, αλλά και την καλλιτεχνική, πράξη. Στα ημερολόγια της δουλειάς του ο ίδιος ο Μπότσογλου θα γράψει εν τέλει ότι επιμένει εισέτι «στις επάλληλες εκδοχές της ερωτικής μας συμπεριφοράς, ώστε να καταντήσει κοινότητα, δηλαδή κομμάτι της προσωπίδας μας»<sup>23</sup>.

Επομένως, τα *Ερωτικά* δεν αρθρώνουν έναν αντίλογο στη *Νέκνια*, αλλά πολύ περισσότερο, συνέχεια και εξέλιξη της επάνω στο πανανθρώπινο ζήτημα της αυτεπίγνωσης και της πολλαπλής μας ταυτότητας. Πάντοτε, όμως, μέσα από τη συνάντηση με τον άλλο, την επικοινωνία, τη συντροφικότητα και, τέλος, την απώλεια του σημαντικού προσώπου, ώστε να επιστρέψουμε, με το πέρας της περιπλάνησης, πίσω στον εαυτό, έχοντας φωτίσει εκ νέου τα βιώματα που μας κατέστησαν «αυτό ακριβώς που είμαστε».

**Έρωτας και εαυτός στα έργα του Γιώργου Ρόρρη.** Ο Γιώργος Ρόρρης, σημαντικός εκπρόσωπος της παραστατικής ζωγραφικής, *αιχμάλωτος του ορατού*, όπως εύστοχα τον χαρακτηρίζει ο Μισέλ Φάις<sup>24</sup> και *απαράμιλλος*

<sup>21</sup> Π. Ρηγοπούλου, *Ο Νάρκισσος, στα ίχνη της εικόνας και του μύθου*. Αθήνα: Πλέθρον, 119.

<sup>22</sup> Ζ. Λακάν, «SXVIII», Διάλεξη 9 Ιουνίου 1971, *Αλήθεια* 7, 2013, 134.

<sup>23</sup> Χ. Μπότσογλου, *Το χρώμα της σπουδής*, 186.

<sup>24</sup> Μ. Φάις, *Ρόρρης: Ζωγραφική 1996-2000*. Αθήνα: Μέδουσα Αίθουσα Τέχνης 2000, 7.

αισθαντικός εικονοπλάστης κατά τον Ξυδάκη<sup>25</sup>, καλείται να υπερβεί τα δικά του όρια ως άνθρωπος και ως καλλιτέχνης και να διαχειριστεί δύο θέματα ταμπού – τον έρωτα και τον εαυτό – μέσα στο έργο του, το οποίο αποτελεί ένα «έργο μοναξιάς και αναζήτησης της αλήθειας»<sup>26</sup>. Αυτό που τον ενδιαφέρει πάνω από όλα είναι η εμπειρία του πραγματικού όσον αφορά την καταγραφή της ανθρώπινης μορφής και της ταυτότητας της μέσα στο βιωμένο χώρο, αλλά και την διερεύνηση του ερωτικού κόσμου, του ερωτισμού που αποπνέει το γυμνό γυναικείο σώμα. Φυσικά μια τέτοια καταγραφή θα ήταν αδιανόητη για τον δημιουργό χωρίς την παρουσία του μοντέλου. Το μοντέλο για τον Ρόρρη είναι ένας μεσίτης του αόρατου, ένα μέντιουμ που ανακαλεί τη «μυρωδιά των αντικειμένων», όπως θα έλεγε και ο Σεζάν<sup>27</sup>.

Η γυναικεία συνθήκη, που αποτελεί για τον καλλιτέχνη ένα άλυτο μυστήριο, γίνεται πολλές φορές θέμα των έργων του και ο ίδιος αναζητά τις πιθανές του ερμηνείες μέσα από την αποκρυπτογράφηση του σώματος της σύγχρονης γυναίκας. Ωστόσο, τα έργα αυτά δεν αποτελούν γυμνά, αλλά *πορτρέτα ανθρώπων χωρίς ρούχα*, όπως τα χαρακτηρίζει ο ίδιος<sup>28</sup>, καθώς δεν φέρουν την απροσδιοριστία της ταυτότητας που συναντάται στο γυμνό. Οι γυναικείες αυτές μορφές είναι απαλλαγμένες από τον κοινωνικό συμβολισμό των ρούχων<sup>29</sup>, επιτρέποντας έτσι στο θεατή να εστιάσει στο ίδιο το υλικό, δηλαδή στην υφή του δέρματος. Παράλληλα, ο εαυτός και η ταυτότητα παίρνουν τον πρώτο λόγο στην τέχνη του Ρόρρη. Αυτό άλλωστε

<sup>25</sup> Ν. Ξυδάκης, «Ρόρρης ο αισθαντικός», *Καθημερινή*, 22/11/2000.

<sup>26</sup> Ε. Βενιεράκη, «Γιώργος Ρόρρης», στο: *Τέχνη και πολιτική: Οι μεταμορφώσεις του ρεαλισμού μέσα από το έργο του Χρήστου Μπυρόπουλου, της Βάνας Ξένου, του Γιώργου Ρόρρη και του Εδουάρδου Σακαγιάν*. Αθήνα: Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών, Τμήμα Επικοινωνίας και Μ.Μ.Ε., 2008, 142.

<sup>27</sup> Γ. Ρόρρης, Ε. Πλέσσα & Μ. Φάις, *Η κρυμμένη εικόνα: Γιώργος Ρόρρης*. Αθήνα: Η άλλη Αρκαδία 2016.

<sup>28</sup> Συνέντευξη Γιώργου Ρόρρη στο εργαστήριό του την 01/03/2016.

<sup>29</sup> Κ. Αρφαρά, «Γιώργος Ρόρρης - Ζωγραφική 2001-2007». Αθήνα: Μέδουσα Αίθουσα Τέχνης Νοέμβριος 2007, 7.

γίνεται σαφές και από την ανάγκη του να εγκαταστήσει εξ' αρχής το πρόσωπο στα έργα του. Το σώμα δεν βρίσκεται ή τοποθετείται απλώς μέσα σε ένα χώρο, αλλά αποτελεί το ίδιο ένα χώρο με δική του ταυτότητα, αυτόν της βιωμένης εμπειρίας. Τα μοντέλα, τα οποία δεν είναι επαγγελματίες, έτσι ώστε να μην έχει εγγραφεί στο σώμα τους καμία μνήμη επιβεβλημένης πόζας στο παρελθόν, επιλέγουν αυθόρμητα και με ελάχιστες παρεμβάσεις από την πλευρά του καλλιτέχνη την πόζα που εκφράζει καλύτερα την ταυτότητα τους και τον χαρακτήρα του ερωτισμού τους, διεκδικώντας έτσι την ιδιαιτερότητα τους μέσα σε μια κοινωνία και μια τέχνη που επιδιώκει συνεχώς τη συρρίκνωσή της. Ο Ρόρρης αντίθετος στην αντίληψη πως για να γίνει ένα σώμα γυμνό πρέπει να ιδωθεί σαν αντικείμενο<sup>30</sup>, το υποκειμενοποιεί και εσωτερικεύει στο βιωμένο χώρο την πληγή, τον πόνο και τη φθορότητα. Παρόλα αυτά από τη στιγμή που τα μοντέλα διατηρούν μια παθητική στάση και η κατευθυντήρια δύναμη είναι ο ίδιος ο δημιουργός, θα μπορούσαμε να πούμε ότι σε ένα βαθμό λειτουργεί εδώ η θεωρία του βλέμματος της Laura Mulvey<sup>31</sup>, σύμφωνα με την οποία η ικανοποίηση του βλέμματος μοιράζεται ανάμεσα στον ενεργό άνδρα και την παθητική γυναίκα. Αυτός που κατέχει τον ενεργό ρόλο και κοιτάει είναι ο άνδρας, ενώ αντίθετα η γυναίκα, το σώμα της οποίας εκτίθεται στα μάτια των ανδρών, αποτελεί αντικείμενο ικανοποίησης.

Οι μορφές του καλλιτέχνη, σαν παραμορφωμένα είδωλα του Ναρκίσσου, είναι φορείς ατελειών και τραυμάτων. Επάνω τους δεν διακρίνεται ίχνος ωραιοποίησης και εξιδανίκευσης. Άλλωστε το μόνο ιδανικό στο οποίο παραμένει πιστός ο καλλιτέχνης είναι η καταγραφή μιας αλήθειας, όπως τη βλέπει και την κατανοεί ο ίδιος, και αυτή δεν είναι άλλη από τον άνθρωπο που βιώνει το άγχος και τη μεταβλητότητα της σύγχρονης εποχής, η οποία

<sup>30</sup> Χ. Καμπουρίδης, *Ιερή και βέβηλη: Όψεις της γυναίκας στη σύγχρονη ελληνική ζωγραφική 1930-2005*, κεμ. Τ. Μπέρτζερ. Χανιά: Δημοτική Πινακοθήκη Χανίων 2005, 110.

<sup>31</sup> Η αγγλίδα θεωρητικός του φεμινισμού ασχολήθηκε με το βλέμμα και την παρατήρηση στον χολιγουντιανό κινηματογράφο: L. Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, 1975, 6-18.



εικόνα [αριστερά]:  
Γιώργος Ρόρρης,  
*Αυτοπροσωπογραφία*,  
2003, The Sotiris Felios  
Collection.

εικόνα [κάτω, αριστερά]:  
Γιώργος Ρόρρης, *Μπλε  
Αλεξάνδρα*, 2005-6, The  
Sotiris Felios Collection.

εικόνα [κάτω, δεξιά]:  
Γιώργος Ρόρρης, *Γιάννα*,  
2004-5, The Sotiris Felios  
Collection.



δεν του επιτρέπει να κατανοήσει την ιλιγγιώδη ροπή προς τη φθαρτότητά του. Ζωγραφίζει τον σύγχρονο καθημερινό άνθρωπο και όχι έναν αισθητικά εξιδανικευμένο, καθώς έτσι θα του αφαιρούσε την αξιοπρέπειά του, δηλαδή το δικαίωμα του να αντιμετωπίζει δυσκολίες και να παραμορφώνεται. Οι ρεαλιστικές αυτές απεικονίσεις παραπέμπουν στον ρεαλισμό με τον οποίο ο Courbet επιτελεί τη μετάβαση από την εξιδανικευμένη στην πραγματική γυναίκα στην *Πηγή της ζωής*, όπως εύστοχα παρατηρεί η Sarah Faunce<sup>32</sup>. Εκτός όμως από το σώμα απογυμνώνεται από οτιδήποτε περιττό και ο περιβάλλον χώρος στα έργα του Ρόρρη. Η αφαίρεση αυτή και ο διάλογος της με τον ρεαλισμό καταργεί την απόσταση μεταξύ θεατή και έργου. Το περιβάλλον που συχνά πλαισιώνει τις μορφές είναι οι τοίχοι του εργαστηρίου, οι οποίοι σημαδεμένοι, σαρκώδεις, ζωντανοί σαν φορείς μνήμης εναρμονίζονται πλήρως με την αισθαντικότητα των γυμνών σωμάτων, όπως φαίνεται στην *Αυτοπροσωπογραφία* του 2003. Η μορφή του καλλιτέχνη εδώ παρεμβάλλεται μέσω του ειδώλου της στον καθρέφτη στο βασικό πορτρέτο, αυτό της γυμνής γυναίκας, η οποία φαίνεται να έχει βυθιστεί σε έναν ύπνο που μοιάζει με μικρό θάνατο. Ο καθρέφτης δίνει τη δυνατότητα στον καλλιτέχνη να συμπεριλάβει ένα ακόμα βλέμμα –στη συγκεκριμένη περίπτωση το δικό του– που εστιάζει στην περιοχή του ενδιαφέροντος. Είναι ένας τρόπος να μπει ο ίδιος στον πίνακα και στη θέση του να μπει ο θεατής, ο οποίος θα νιώσει κομμάτι της εικόνας.

Το σώμα αποτελεί κύριο εκφραστικό μέσο που διεγείρει την απτική όραση και μέσω του ερωτισμού του λειτουργεί σαν επιθυμία. Εστιάζοντας στο γυναικείο στήθος παρατηρούμε ότι και αυτό προβάλλεται μη εξιδανικευμένο, αλλά συχνά έντονα φωτισμένο και μάλιστα θυμίζει τη μητρική φύση της γυναίκας και συνειρμικά τη φάση του θηλασμού. Αυτή η επιλογή του Ρόρρη παραπέμπει στη θεωρία της Melanie Klein για την αρχαϊκή μη-

<sup>32</sup> S. Faunce, "Courbet: Feminist in spite of himself", στο Π. Ρηγοπούλου, *Το σώμα: Ικεσία και απειλή*. Αθήνα: Πλέθρον 2008, 407.

τέρα, σύμφωνα με την οποία η μητέρα και το στήθος της είναι επενδεδυμένα με λίμπιντο και αυτό επηρεάζει τον τρόπο που η μητέρα εσωτερικεύεται<sup>33</sup>. Η έκφραση του ενδιαφέροντος για τη συγκεκριμένη ερωτογενή περιοχή με αυτό τον τρόπο αποτελεί καλλιτεχνική υπέρβαση. Πρόκειται για μια περιοχή του σώματος όπου ο ερωτισμός έχει αισθητή παρουσία καθώς εκεί κατοικούν η άγνοια και η αμφιβολία. Άλλωστε αυτή η αμφισημία και η αίσθηση των πολλών πιθανών ερμηνειών είναι τα στοιχεία που καθιστούν μια μορφή ερωτική, όπως αναφέρει ο ίδιος<sup>34</sup>. Ο δημιουργός όμως δεν διστάζει να προσεγγίσει θέματα ταμπού που σοκάρουν ακόμα και τον ίδιο, όπως το ανοίκειο σώμα της εγκύου και να υπερβεί τα εικαστικά και κοινωνικά όρια του τι είναι αποδεκτό να εκτίθεται και τι όχι.

Στα πορτρέτα του ο Ρόρρης περιπλανιέται στον κόσμο του ορατού, του ορατού που αφορά το σήμερα. Το παρελθόν τον ενδιαφέρει μόνο σε σχέση με τις μαρτυρίες-αφηγήσεις των μοντέλων και των χώρων του, ενώ σκοπός του είναι να καταγράψει την προσπάθεια αυτοπροσδιορισμού της γυναίκας της εποχής του.

**Θάνατος και εαυτός στο έργο του Μάριου Σπηλιόπουλου.** «Τι είναι τέχνη; Τι είναι η ομορφιά που εκφράζει;»<sup>35</sup>: Ως θαυμαστής του Joyce και εραστής της τέχνης, ο Μάριος Σπηλιόπουλος «απαντά» στο εύλογο ερώτημα του συγγραφέα, αποτυπώνοντας τις προσωπικές του αναμνήσεις στο ίδιο το καλλιτεχνικό του έργο. Πράγματι, η μνήμη αποτελεί μια έννοια άρρηκτα συνδεδεμένη με το έργο του Μάριου Σπηλιόπουλου αλλά και με την γενικότερη αναζήτηση του εαυτού. Ανασύροντας μνήμες του παρελθόντος, ο καλλιτέχνης επιχειρεί να απαντήσει σε υπαρξιακά ερωτήματα. Από αυτήν την υπαρξιακή αναζήτηση δεν θα μπορούσε να λείπει ο φόβος του θανάτου και η προσπάθεια υπέρβασης του φόβου αυτού. Άλλωστε, σύμφωνα και με την

<sup>33</sup> M. Klein, "On Identification (1955)", στο: *Envy and Gratitude and other Works 1946-1963*, ed. R. Money-Kyrle. New York: The Free Press 1975, 142.

<sup>34</sup> Συνέντευξη Γιώργου Ρόρρη στο εργαστήριό του την 01/03/2016.

<sup>35</sup> Τ. Τζόις, *Το πορτραίτο του καλλιτέχνη*, μτφ. Μ. Σ. Αθήνα: Γράμματα 1990, 218.



ομηρική Νέκυια, η πορεία προς τον θάνατο είναι, τελικά, μια πορεία προς την αυτογνωσία.

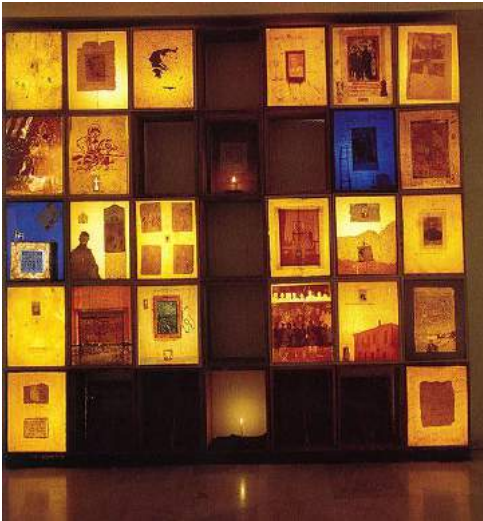
Ο Μάριος Σπηλιόπουλος, λοιπόν, είναι ένας σύγχρονος εικαστικός που καταπιάνεται σε μεγάλο βαθμό με δύο από τα τρία θέματα που μας απασχολούν: τον θάνατο και τον εαυτό. Αν κάποιος αναζητήσει το τρίτο στοιχείο, τον έρωτα, στην τέχνη του Σπηλιόπουλου, δεν θα το βρει. Ίσως, όμως, ο έρωτας κρύβεται στην ίδια την πράξη της καλλιτεχνικής δημιουργίας. Ο θάνατος, από την άλλη, δεν εκφράζεται μέσα από το πρίσμα του φόβου, παρότι θα μπορούσε να είναι ένα αντικείμενο φόβου –αν όχι το πρωταρχικό αντικείμενο φόβου για κάθε ανθρώπινο ον. Ο φόβος, όμως, δίνει το έναυσμα στον καλλιτέχνη να ανασύρει μνήμες θανάτου και να μιλήσει γι' αυτές, υπερβαίνοντας ένα πρωταρχικό ταμπού της ανθρώπινης ύπαρξης. Στην υπέρβαση αυτή έρχεται να προστεθεί ο εαυτός, που μπορεί να λάβει πολλές μορφές: αυτή της αναζήτησης μιας προσωπικότητας που συχνά μετατρέπεται σε προσωπίο· αυτή της αυτογνωσίας που οδηγεί προς την συναισθηματική πληρότητα· συχνά ακόμα κι αυτή του ναρκισσισμού, καθώς η πορεία προς την γνώση του εαυτού προϋποθέτει την αγάπη για τον εαυτό, με τον κίνδυνο η αγάπη αυτή να ξεφύγει από τα όρια, προκαλώντας μία ακόμα υπέρβαση. Ειδικά αυτή η τελευταία μορφή, αυτή του ναρκισσισμού και της υπέρβασης των ορίων, θα μπορούσε να αποτελεί το σημείο στο οποίο έρωτας, θάνατος και εαυτός ξανα-συναντιούνται.

Τα έργα του Μάριου Σπηλιόπουλου βασίζονται κυρίως σε «μνήμες της νεαρής του ηλικίας»<sup>36</sup>. Ένα από τα πιο αντιπροσωπευτικά έργα του σχετικά με τη λειτουργία της μνήμης είναι το *Μνήμης Φυλάκιον*<sup>37</sup>, μία σειρά εγκαταστάσεων αποτελούμενη από φωτεινά κουτιά, αναρτημένα στον τοίχο. Τα κουτιά τοποθετούνται με τέτοιο τρόπο, ώστε να σχηματίζεται ένας σταυρός. Κάθε κουτί αναπαριστά μία εικόνα από το παρελθόν του καλλιτέχνη που ξυπνά προσωπικές και συλλογικές μνήμες: η οικογένειά του, η ελληνική

<sup>36</sup> Συνέντευξη Μάριου Σπηλιόπουλου στο εργαστήριό του στις 02/03/2016.

<sup>37</sup> <http://www.mariosspiliopoulos.com/main.php?page=7>.

σημαία, η αγαπημένη του ομάδα ποδοσφαίρου, το σπίτι που μεγάλωσε, η Χαλκιδική απ' όπου κατάγεται, η Αγιά Σοφιά και ο Αι-Γιώργης είναι μερικές από αυτές. Το έργο αποτελεί έναν θεματοφύλακα του χωροχρόνου, ένα προσωπικό τέμπλο στο οποίο ο Σπηλιόπουλος κρύβει το παρελθόν του. Πρόκειται για ένα χαρακτηριστικό παράδειγμα της «Τέχνης της Γης», την οποία ο καλλιτέχνης δείχνει να αγαπά ιδιαίτερα. Η Τέχνη της Γης αφορά σε έργα που δημιουργούνται «από φυσικά υλικά σε υπαίθριους χώρους και σε σχεδόν γιγάντια κλίμακα»<sup>38</sup>. Ένα από τα υλικά που χρησιμοποιεί ο Σπηλιόπουλος στο *Μνήμης Φυλάκιον* είναι το κερί, το οποίο για τον καλλιτέχνη αποτελεί σύμβολο έλξης των ευεργετικών δυνάμεων. Αξίζει εδώ να προστεθεί η προσέγγιση του Panofsky, σύμφωνα με την οποία «τα σύμβολα προεικάζουν την πνευματική σωτηρία του νεκρού. Η αιώνια ζωή επιδιώκεται να εξασφαλιστεί όχι πια με τη μαγεία, αλλά με την πίστη και την ελπίδα...»<sup>39</sup>.



εικόνα [αριστερά]:  
Μάριος Σπηλιόπουλος, *Μνήμης  
Φυλάκιον*, 1994, Γκαλερί Άρτιο.

<sup>38</sup> Μ. Εμμανουήλ, *Ιστορία της τέχνης από το 1945 σε πέντε ενότητες*. Αθήνα: Καπόν 2013, 157.

<sup>39</sup> Ε. Panofsky, *Μελέτες εικονολογίας: Ουμανιστικά θέματα στην τέχνη της Αναγέννησης*, μτφ. Α. Παππάς. Αθήνα: Νεφέλη 1991, 309.

Το *Μνήμης Φυλάκιον* παραπέμπει στον λειτουργικό-τελετουργικό ρόλο των τέμπλων, τόσο των εκκλησιαστικών όσο και των τέμπλων που φιλοτέχνησαν άλλοι καλλιτέχνες, όπως ο Φώτης Κόντογλου<sup>40</sup> και ο Κυριάκος Κατζουράκης<sup>41</sup>. Σε αντίθεση, όμως, με την λογική του πορτρέτου που παρατηρούμε στα τέμπλα, ο Σπηλιόπουλος δεν αναπαριστά τα ίδια τα πρόσωπα αλλά τα αντικείμενα που στοιχειοθετούν την ύπαρξή τους. Αυτή είναι και η βασική διαφορά του έργου του Σπηλιόπουλου συγκριτικά με το έργο του Χρόνη Μπότσογλου και του Γιώργου Ρόρρη. Θα μπορούσε κανείς να τον χαρακτηρίσει μη παραστατικό καλλιτέχνη, ο ίδιος, όμως, αρνείται αυτόν τον χαρακτηρισμό λέγοντας ότι «η τέχνη ούτως ή άλλως έχει αναπαραστατικό ρόλο»<sup>42</sup>.



εικόνα [αριστερά]:  
Μάριος  
Σπηλιόπουλος, *Το  
Τοπίο του Είναι*,  
1998, Γκαλερί  
Wigmore, Λονδίνο.

<sup>40</sup> Συγκεκριμένα, ο Κόντογλου μεταμόρφωσε τον τοίχο του σπιτιού του σε εκκλησιαστικό τέμπλο, μεταφέροντας την ιδέα του ναού σε έναν ιδιωτικό χώρο και καταλήγοντας «σε μια αλληγορία που τίθεται εκτός τόπου και χρόνου»: Ι. Ζάρρα, *Επεισόδια καλλιτεχνικής παλινδρόμησης στην τέχνη του 20ού αιώνα: Ερμηνευτική προσέγγιση*. Αθήνα: Επίκεντρο 2011, 312.

<sup>41</sup> Ο Κατζουράκης δημιούργησε το έργο «Τέμπλο-Οίκος Ενοχής» (1991-1994), μια μεγάλη ξύλινη κατασκευή που αποτελεί μία εικονογραφία προσώπων, η οποία μαρτυρά τη σχέση του καλλιτέχνη με το παρελθόν και την ιστορία.

<sup>42</sup> Μ. Σπηλιόπουλος, *Spiliopoulos*, μτφ. Τ. Γιαννακοπούλου. Κοπεγχάγη: Tickon 1996, 35.

Το *Μνήμης Φυλάκιον* αναφέρεται κυρίως στη μητέρα του Μάριου Σπηλιόπουλου, η οποία πέθανε από αλτσχάιμερ. Είναι άξιο λόγου, μάλιστα, ότι το έργο αυτό δεν το δημιούργησε μετά τον θάνατο της μητέρας του αλλά κατά την διάρκεια της ασθένειάς της, όπως ακριβώς συνέβη και στην περίπτωση του Χρόνη Μπότσογλου. Γι' αυτό ο Σπηλιόπουλος χαρακτηρίζει το έργο αυτό ως «έργο ενός προαναγγελθέντος θανάτου». Μέσα από αυτό το έργο, ο καλλιτέχνης προσπαθεί να κρατήσει ζωντανή την μνήμη του για την μητέρα του<sup>43</sup>. Αντιστοιχη είναι η λειτουργία της μνήμης και στο *Τοπίο του Είναι*, –επονομαζόμενο και *Μνήμης Φυλάκιον II*– μία ακόμα εγκατάσταση του Σπηλιόπουλου, εμπνευσμένη από το ομότιτλο διήγημα του Νίκου-Γαβριήλ Πεντζίκη.



εικόνα [δεξιά]:  
Μάριος Σπηλιόπουλος, Ομαδική Έκθεση:  
Μάριος Σπηλιόπουλος – Εγώ Είναι Ένας Άλλος,  
2004, Art Athina, Γκαλερί Έκφραση.

<sup>43</sup> Ε. Στρούζα, «Ποιήσεως τελετή: Η παρασκευή του Μάριου Σπηλιόπουλου», στο Μ. Σπηλιόπουλος, *Spiliopoulos*, 8-11.

Η προσπάθεια του Σπηλιόπουλου να ξεπεράσει το αδιανόητο του θανάτου αποτελεί την υπέρβαση ενός ταμπού μέσω της τέχνης. Η υπέρβαση του θανάτου σχετίζεται τόσο με την θλίψη για τον θάνατο ενός αγαπημένου προσώπου όσο και με τον προσωπικό φόβο για τον θάνατο. Κάθε βήμα προς την υπέρβαση του ταμπού είναι ένα ακόμα βήμα προς την αυτογνωσία, θέμα που έχει απασχολήσει τον Σπηλιόπουλο σε ένα άλλο έργο του, το *Εγώ είναι ένας άλλος*<sup>44</sup>, ο τίτλος του οποίου είναι εμπνευσμένος από την γνωστή φράση του Αρθούρου Ρεμπώ. Πρόκειται για μια ομαδική έκθεση με έργα, τα οποία ο Σπηλιόπουλος αποδίδει σε δώδεκα καλλιτέχνες από όλο τον κόσμο. Οι καλλιτέχνες αυτοί αποτελούν επινοήσεις του ίδιου του δημιουργού και όλοι ονομάζονται «Μάριος Σπηλιόπουλος», με παραλλαγές του ονόματος ανάλογα με την χώρα προέλευσης.

Η σκέψη πίσω από την καλλιτεχνική ενότητα *Εγώ είναι ένας άλλος* παραπέμπει στο *Πορτραίτο του καλλιτέχνη* του James Joyce. Ο συγγραφέας, όπως κι ο εικαστικός, αναζητά την ταυτότητά του μέσα από την ίδια την έννοια της δημιουργίας<sup>45</sup>. Η αυτο-ολοκλήρωση, όμως, μοιάζει με ουτοπία, με ένα άπιαστο όνειρο, καθώς τα κομμάτια που συνθέτουν μια προσωπικότητα, συνεχώς πληθαίνουν. Τελικά, όπως καταλήγει και ο Σπηλιόπουλος, τα κενά που λείπουν θα τα συμπληρώσει η τέχνη. Η άποψη του καλλιτέχνη για το ανέανο αίσθημα “μη-ολοκλήρωσης” συνδέεται με τη λακανική έννοια του σταδίου του καθρέφτη<sup>46</sup>. Ο ίδιος ο Λακάν υποστηρίζει ότι το ανθρώπινο μυαλό δεν αποτελεί ένα ενιαίο σύνολο, που διέπεται από λογική, αλλά ότι οποιοδήποτε αίσθημα αυτογνωσίας βασίζεται περισσότερο σε μία ψευδαίσθηση. Η ψευδαίσθηση αυτή μπορεί να προκαλείται από την επαφή με τα κοντινά πρόσωπα ή από τις αντανακλάσεις του ίδιου του εαυτού, οι οποίες,

<sup>44</sup> <http://www.mariosspiliopoulos.com/main.php?page=12>.

<sup>45</sup> Τ. Τζόις, *Το πορτραίτο του καλλιτέχνη*.

<sup>46</sup> Ε. Μπολιάκη, *Jacques Lacan: An Introduction to his Psychoanalysis*. Αθήνα: Ιατρικές Εκδόσεις Π. Χ. Πασχαλίδης 2007, 91-100.

όμως, ποικίλλουν. Έτσι ακριβώς, και ο καλλιτέχνης επέλεξε να δημιουργήσει ο ίδιος τις αντανακλάσεις του εαυτού του, “διασπώντας” τον σε πολλές διαφορετικές προσωπικότητες, η σύνθεση των οποίων μπορεί να ανανεώσει –αλλά όχι να ολοκληρώσει– την αναζήτηση του εαυτού.

**Επίλογος.** Τρεις φωνές που σε κάνουν να βλέπεις<sup>47</sup>. Στην αμφίδρομη πορεία από τον λόγο στην εικόνα και από την εικόνα στον λόγο, μέσα από τις αφηγήσεις των τριών καλλιτεχνών, επιχειρήθηκε η άρση της «τύφλωσης» και η επικοινωνία με τα άρρητα του εαυτού, του έρωτα και του θανάτου. Στον «Πόρφυρα», ο Διονύσιος Σολωμός ορίζει αυτήν την στιγμή της ερωτικής συνάντησης του εαυτού με τον θάνατο με τους καταληκτικούς στίχους: «Πριν πάψ' η μεγαλόψυχη πνοή χαρά γεμίζει· Άστραψε φως κι εγνώρισεν ο νιος τον εαυτό του»<sup>48</sup>.

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<sup>47</sup> Ν. Αράς, *Ιστορίες ζωγραφικής*, μτφ. Μ. Μάνδακα. Αθήνα: Βιβλιοπωλείον της Εστίας 2008, 9 (από τον πρόλογο του Μ. Κομμάν).

<sup>48</sup> Δ. Σολωμός, *Ο πόρφυρας*. Αθήνα: Στιγμή 2014, 32.

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<http://www.mariospiliopoulos.com/main.php?page=7>

<http://www.mariospiliopoulos.com/main.php?page=12>



## Γεράσιμος Πολυμέρης

# Ερευνητικές προσεγγίσεις της videoart σε θέματα ταυτότητας και διαφορετικότητας: Το παράδειγμα του Isaac Julien

**[Σύνοψη]** Η τέχνη, ως απεικόνιση και μορφοποίηση των ανθρώπινων ιδεών και συναισθημάτων, ακολουθεί μια εξελικτική πορεία προσαρμοζόμενη στις κοινωνικές, πολιτισμικές και πολιτικές συνθήκες της σύγχρονης ψηφιακής εποχής. Τα κοινωνικά στερεότυπα αποτελούν πρόκληση για τους σύγχρονους καλλιτέχνες και μέσα από τα έργα τους προσπαθούν να τα αναρέσουν προβάλλοντας τις θετικές πτυχές τους. Στην παρούσα εργασία θα γίνει ανάλυση των ερευνητικών προσεγγίσεων σύγχρονων καλλιτεχνών της videoart σε ζητήματα έμφυλης ταυτότητας και διαφορετικότητας, που προκαλούν το συλλογικό ενδιαφέρον. Ιδιαίτερα θα επικεντρωθούμε στο έργο του Isaac Julien, ενός πολυβραβευμένου μεταμοντέρνου καλλιτέχνη της videoart, ο οποίος διερεύνησε διαφορετικές αναπαραστάσεις της διασποράς, των φυλετικών διακρίσεων και της σεξουαλικής ταυτότητας στη βρετανική και στην αμερικανική κουλτούρα αξιοποιώντας εργαλεία της ψυχανάλυσης με πολιτικό προσανατολισμό. Είναι ένας από τους σημαντικότερους Βρετανούς καλλιτέχνες στον τομέα των βιντεοεγκαταστάσεων. Τα έργα του, χαρακτηρίζονται από διεπιστημονικότητα ως προς τις τεχνικές (κινηματογράφος, χορός, φωτογραφία, μουσική, θέατρο, ζωγραφική και γλυπτική) και από την υβριδικότητα των οπτικοακουστικών μέσων. Ο Julien υιοθετεί έναν συνδυασμό εικονολογικής και κοινωνικοϊστορικής μεθοδολογικής προσέγγισης, επιδιώκοντας μια συγκριτική μελέτη της κοινωνικής πραγματικότητας. Βασικό στοιχείο των έργων του είναι ο σεβασμός της ανθρώπινης φύσης και η ευαισθησία σε θέματα διακρίσεων εξαιτίας των ιδιαίτερων ταυτοτήτων. Ο χώρος της σκοτεινής αίθουσας με βιντεοεγκαταστάσεις πολλαπλών προβολών δίνουν τη δυνατότητα στον θεατή να βιώσει μια πραγματική εμπειρία. Συμπερασματικά μπορούμε να πούμε ότι οι καλλιτεχνικές του δημιουργίες περιέχουν έναν διάλογο με σύγχρονους θεωρητικούς και εκφράζουν με ιδιαίτερη αισθητική τα συλλογικά βιώματα, τις τραυματικές εμπειρίες και τις προσδοκίες μειονοτήτων που προσπαθούν να ενσωματωθούν σε μια κοινωνία που χαρακτηρίζεται από στερεότυπα και προκαταλήψεις.

**[Λέξεις κλειδιά]** videoart, μεταμοντερνισμός, στερεότυπα, διαφορετικότητα

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## Research approaches of video art to identity and diversity issues: The case of Isaac Julien

**[Abstract]** The art as a representation and formatting of human ideas and feelings, follows an evolution which adapts to the social, cultural and political conditions of the modern digital age. The negative social stereotypes are challenging contemporary artists who try to negate them through their works by projecting positive aspects. This paper aims to analyze the research approaches of contemporary videoartists to identity and diversity issues which cause the collective interest. In particular we will focus on the work of Isaac Julien, an award-winning post-modern artist of videoart, who investigated different representations of racial discrimination in art and homophobia in British and American culture. He is one of the most important British artists in the field of installations and cinema. In his work, uses elements of disciplines and varied practices (*cinema, dance, photography, music, theater, painting and sculpture*), commenting on them and the gathering in audiovisual installations dramatic, photographic works and documentaries. Julien presents a combination of an iconological and socio-historical methodological approach, aiming at a comparative study of social reality. A key element of his work is the respect of human nature and the sensitivity to discrimination issues because of the specific identities. The area of dark hall with multiple screens video installations allows the viewer to have a unique experience. In conclusion we can say that the artistic creations involve a dialogue with contemporary theorists and express in a particular aesthetic way the collective and traumatic experiences and expectations of minorities who try to integrate in a society characterized by stereotypes and prejudices.

**Ε**ισαγωγή. Η τέχνη, ως απεικόνιση και μορφοποίηση των ανθρώπινων ιδεών και συναισθημάτων, ακολουθεί μια εξελικτική πορεία προσαρμοζόμενη στις κοινωνικές, πολιτισμικές, οικονομικές και πολιτικές συνθήκες κάθε εποχής. Οι σύγχρονοι καλλιτέχνες προσπαθούν να αποδώσουν το

σημείο εκείνο που συγκλίνουν οι αξίες και οι ανησυχίες του συνόλου αξιοποιώντας τα εκφραστικά δικά τους μέσα<sup>1</sup>. Στην παρούσα εργασία παρουσιάζονται αρχικά τα ερευνητικά ερωτήματα ενός σύγχρονου καλλιτέχνη της βιντεοαρτ, του Isaac Julien, προσδιορίζονται οι μεθοδολογικές προσεγγίσεις<sup>2</sup> με τις οποίες υποστηρίζει τα έργα του και στη συνέχεια αναλύεται η τελευταία του βιντεοεγκατάσταση “Playtime”, βάσει των ερευνητικών και μεθοδολογικών προσεγγίσεων που εφαρμόζει.

**Ερευνητικά ερωτήματα στη videoart.** Η βιντεοτέχνη απευθύνεται στον ορατό κόσμο μέσω της οπτικοακουστικής έκφρασης και ο καλλιτέχνης είναι αυτός που έχει την ικανότητα και την επιθυμία να δώσει μορφή στην οπτική του αντίληψη με δύο βασικές διαδικασίες την *αντιληπτική* και την *εκφραστική*. Ο καλλιτέχνης, ως κοινωνικό μέλος, βιώνει τα κοινωνικά δεδομένα και καταγράφει τους παλμούς της εποχής. Οι ανησυχίες του είναι συνολικές ανησυχίες και ο προβληματισμός του είναι ευρύτερος προβληματισμός, με τη διαφορά ότι αυτός προσπαθεί να ζωντανέψει την πραγματικότητα να της δώσει σχήμα, χρώμα, όγκο και μορφή.

Τις τελευταίες δεκαετίες κάνει την εμφάνισή της μια νέα μορφή πολιτικοποιημένης τέχνης από αφροαμερικανούς κυρίως καλλιτέχνες. Η αναίρεση στερεοτύπων σχετικών με τη φυλή, την εθνικότητα και το φύλο αποτελεί καθήκον για τους σύγχρονους καλλιτέχνες, γι’ αυτό προβάλλουν στα έργα τους θετικές εικόνες της έμφυλης ταυτότητας, αφού τη θεωρούν μια κοινωνική κατασκευή<sup>3</sup>.

Στη Μεγάλη Βρετανία, η ρατσιστική ιδεολογία συνδέθηκε περισσότερο

<sup>1</sup> H. Read, *Ιστορία της μοντέρνας ζωγραφικής*, μτφ. Α. Παππάς & Γ. Μανιάτης. Αθήνα: Υποδομή 1978 (1959), 18.

<sup>2</sup> P. Dunleavy, *Η διδακτορική διατριβή: Οργάνωση, σχεδιασμός, συγγραφή, ολοκλήρωση*. Αθήνα: Πλέθρον 2003.

<sup>3</sup> Ν. Στάγκος, *Έννοιες της Μοντέρνας Τέχνης*. Αθήνα: ΜΙΕΤ 2005, 384.

με την ιστορία της αποικιοκρατίας και λιγότερο με την τραυματική κληρονομιά της δουλείας. Πράγματι, η τέχνη και ο κινηματογράφος διερεύνησαν ένα ευρύ φάσμα ζητημάτων της Αφρικανικής διασποράς. Ιδιαίτερα ενδιαφέρον είναι το έργο του πολυβραβευμένου καλλιτέχνη Isaac Julien<sup>4</sup>, ο οποίος διερεύνησε διαφορετικές αναπαραστάσεις της διασποράς, των φυλετικών διακρίσεων και της σεξουαλικής ταυτότητας στη βρετανική και στην αμερικανική κουλτούρα. Ο Julien γεννήθηκε το 1960 στο Λονδίνο, όπου ζει και εργάζεται. Σπούδασε ζωγραφική και κινηματογράφο στο St Martin's School of Art. Δίδαξε σε διάφορα πανεπιστήμια, ενώ έχει εκθέσει τα έργα του στα σημαντικότερα μουσεία του κόσμου.

Τα ερευνητικά ερωτήματα στις καλλιτεχνικές του δημιουργίες σχετίζονται με σύγχρονα θέματα συλλογικού ενδιαφέροντος κι έχουν ως κύριο άξονα ζητήματα ταυτότητας και “διαφορετικότητας”, που θέτουν σε κίνδυνο την παγκόσμια κοινωνική συνοχή, όπως:

- η μετανάστευση και η διασπορά στη μετα-αποικιακή ιστορία,
- ο ρατσισμός και οι φυλετικές διακρίσεις,
- η ομοφυλοφιλία και η ομοφυλοφοβία,
- η ισότητα των δυο φύλων και η θέση της γυναίκας στην εργασία αλλά και
- η διεθνής οικονομική κρίση του καπιταλισμού.

Ο Julien ανέπτυξε ένα χαρακτηριστικά δικό του κινηματογραφικό στυλ, δημιουργώντας ταινίες ή βιντεοεγκαταστάσεις με πολλαπλές προβολές,

<sup>4</sup> Ο Isaac Julien κέρδισε το 1991 το Βραβείο της Εβδομάδας των Κριτικών στο Φεστιβάλ των Καννών με το φιλμ *Young Soul Rebels* και το 2003 κέρδισε το Μεγάλο Βραβείο στην Kunstfilm Biennale της Κολωνίας με το φιλμ *Βαλτιμόρη*. Πολλά έργα του έχουν βραβευθεί, όπως οι ταινίες *The Long Road to Mazatlan* (1999) και το *Vagabondia* (2000) με το βραβείο Turner το 2001. Επίσης, το έργο του *Frantz Fanon: Black Skin, White Mask* (1996) έχει βραβευθεί στο φεστιβάλ των Καννών. Πολυβραβευμένο είναι και το ποιητικό ντοκιμαντέρ *Looking for Langston* (1989). Βλ. Isaac Julien, “Biography”, διαθέσιμο στο: <http://www.isaacjulien.com/> (πρόσβαση 27/02/2016).

που δεν ξεχωρίζουν τα όρια μεταξύ αφήγησης και εικόνας, φανταστικού και πραγματικού, ντοκιμαντέρ και τέχνης<sup>5</sup>.

Τα έργα του συνδέονται ιδεολογικά με τις θεωρητικές προσεγγίσεις του μεταμοντερνισμού, της εννοιακής τέχνης, του μαρξισμού και της σημειολογίας των οπτικοακουστικών μέσων και μεταφέρουν κάθε φορά τον θεατή σε συγκεκριμένες ιστορικές και κοινωνικές συνθήκες<sup>6</sup>. Τα έργα του βασίζονται στον διάλογο με σημαντικούς θεωρητικούς και συνδυάζουν τη διεπιστημονικότητα με την υβριδικότητα των ψηφιακών μέσων. Στόχος του είναι η ενεργοποίηση του θεατή για θεωρητικό αναστοχασμό και η κριτική επεξεργασία των δεδομένων που προβάλλονται στις πολλαπλές οθόνες.

Γενικότερα, μέσα από τα έργα του συναντιέται η πολιτική με την αισθητική, ενώ παράλληλα αναδεικνύονται τα συλλογικά βιώματα, οι τραυματικές εμπειρίες και οι προσδοκίες μειονοτήτων που προσπαθούν να ενσωματωθούν σε μια κοινωνία που χαρακτηρίζεται από στερεότυπα και προκαταλήψεις<sup>7</sup>.

**Μεθοδολογικές προσεγγίσεις των καλλιτεχνικών έργων.** Στη σύγχρονη τέχνη, η ερμηνεία και η τεκμηρίωση ενός καλλιτεχνικού έργου στηρίζεται σε διάφορες μεθοδολογικές προσεγγίσεις, στο πλαίσιο μιας χωρικής και χρονικής διεύρυνσης του πεδίου της και είναι προσαρμοσμένη στις συνθήκες κάθε εποχής<sup>8</sup>. Εκτός από τη *μορφολογική προσέγγιση* και τη μέθοδο της *στυλιστικής ανάλυσης* του Βέλφλιν (Wölfflin) έχουμε την *εικονογραφική-εικονολογική μέθοδο* του Έρβιν (Erwin) και του Άμπυ Βάρμπουργκ

<sup>5</sup> H. Foster, R. Krauss, Y. Bois & B. Buchloh, *Η τέχνη από το 1900*, επιμ. Μ. Παπανικολάου, μτφ. Ι. Τσολακίδου. Αθήνα: Επίκεντρο 2007, 642.

<sup>6</sup> D. Harvey, *Η κατάσταση της μετανεωτερικότητας: Διερεύνηση των απαρχών της πολιτισμικής μεταβολής*. Αθήνα: Μεταίχμιο 2007.

<sup>7</sup> H. Foster, R. Krauss, Y. Bois & B. Buchloh, *Η τέχνη από το 1900*, 18.

<sup>8</sup> N. Heinich, *Το παράδειγμα της σύγχρονης τέχνης: Δομές μιας καλλιτεχνικής επανάστασης*, μτφ. και επιμ. Κ. Βασιλείου. Αθήνα: Πλέθρον 2015.

(Aby Warburg), σε μια προσπάθεια διερεύνησης της σημασίας των καλλιτεχνικών έργων ιστορικά και πολιτισμικά. Στη συνέχεια, παράλληλα με τις θεωρίες του Σίγκμουντ Φρόυντ (Sigmund Freud), του Καρλ Γιούνγκ (Carl Gustav Jung) και του Ζακ Λακάν (Jacques Lacan) έχουμε την εμφάνιση της *αναλυτικής-ψυχολογικής προσέγγισης* της τέχνης, όπου τα έργα ερμηνεύονται βάσει της προσωπικότητας του καλλιτέχνη. Τέλος, υπάρχει και η *κοινωνικοϊστορική προσέγγιση* που δίνει έμφαση στην υλιστική έννοια της τέχνης, όπου οι αισθητικές μορφές εμπεριέχουν κοσμοθεωρίες, εκφράζουν ταξικά συμφέροντα και αξιολογήσεις της κοινωνικής πραγματικότητας.

Από τις αρχές του 21ου αιώνα υπάρχει μια τάση δημιουργίας και παρουσίασης έργων μεγάλης κλίμακας στα μουσεία σύγχρονης τέχνης και στις διεθνείς εκθέσεις. Είναι μια τάση εντυπωσιασμού με συντριπτική υπεροχή των εγκαταστάσεων και των κατασκευών, που επιβάλλονται με την οπτική τους παρουσία, προκειμένου να κινητοποιήσουν τον θεατή σε διαδικασίες κριτικής σκέψης. Είναι ένα είδος ελκυστικής εννοιολογικής τέχνης, που αντανακλά τον σύγχρονο τρόπο ζωής μας και μας προκαλεί να αναζητήσουμε λύσεις σε σοβαρά προβλήματα της παγκοσμιοποιημένης κοινωνίας<sup>9</sup>.

Ο Julien στις βιντεοεγκαταστάσεις του αξιοποιεί τη μη γραμμική οπτική αφήγηση, μέσω πολυεπίπεδων προβολών, ώστε να προκαλέσει τον θεατή να κινηθεί μέσα στον χώρο και να αναστοχαστεί πάνω σε ζητήματα ταυτότητας μειονοτήτων, φυλετικών διακρίσεων, φύλου, σεξουαλικότητας, ανθρωπίνων δικαιωμάτων αλλά και σχετικά με πολιτικο-οικονομικά ζητήματα του σύγχρονου καπιταλισμού. Οι καλλιτεχνικές του δημιουργίες έχουν επιρροές από τη μεταμοντέρνα τέχνη και εμπλέκουν τον θεατή σ' έναν διαρκή νοητικό διάλογο. Ο χώρος της σκοτεινής αίθουσας με τις πολλαπλές προβολές και την ψηφιακά επεξεργασμένη ηχητική κάλυψη δίνουν τη δυνατότητα στον θεατή να βιώσει μια πραγματική εμπειρία σ' ένα χρόνο συμβατικό.

<sup>9</sup> M. Warnke, «Ερευνητικά πεδία της ιστορίας της τέχνης», στο: H. Belting et al. (επιμ.), *Εισαγωγή στην ιστορία της τέχνης*, μτφ. Λ. Γυϊόκα. Θεσσαλονίκη: Βάνιας 1995 (1985), 25-58.

Στη βιντεοεγκατάστασή του με τίτλο “True North”, ο Julien παρουσιάζει τη μοναξιά και την απελπισμένη προσπάθεια ενός αφρο-αμερικάνου εξερευνητή<sup>10</sup>, του Matthew Henson, να φτάσει πρώτος στον Βόρειο Πόλο μέσα από τη μελαγχολική ομορφιά των πολικών τοπίων της Ισλανδίας. Με τις έντονες αντιθέσεις μεταξύ του εκτυφλωτικά λευκού χιονισμένου τοπίου και του μαύρου δέρματος διαφαίνεται μια ψυχαναλυτική σκοπιά του καλλιτέχνη στο θέμα της “μαύρης ταυτότητας”.

Το συγκεκριμένο έργο διερευνά τα κοινωνικό ζήτημα του ρατσισμού και της εθνικής ταυτότητας, ενώ παράλληλα θίγει κι άλλα σοβαρά ζητήματα, όπως οι κλιματικές μεταβολές και η υπερθέρμανση του πλανήτη, με πρωταγωνίστρια μια μαύρη καλλονή που στέκεται σε μια ακτή με λιωμένους πάγους τυλιγμένη μ’ ένα διάφανο αμάνικο ρούχο.

Ο Julien πολλές φορές συνδυάζει τα καλλιτεχνικά του έργα με άλλες μορφές τέχνης, όπως ο σύγχρονος χορός, με σκοπό να αναδειχθούν νέες διαστάσεις προβληματισμού. Σχετικό παράδειγμα αποτελεί η performance “Cast no shadow”, στην οποία συνεργάστηκε με τον χορογράφο Russell Maliphant παρουσιάζοντας ταυτόχρονα τα έργα του: True North, Fantôme Afrique και Western Union: Small Boats. Στο τρίπτυχο έργο του αναφέρεται στο θέμα της μετανάστευσης –ως ελπίδα για μια καλύτερη ζωή– και στις επιπτώσεις της Γαλλικής αποικιοκρατίας στην Αφρική αξιοποιώντας τον σύγχρονο χορό πίσω από τις προβαλλόμενες οθόνες, ως ένα επιπλέον μέσο έκφρασης και κριτικής.

Γενικότερα, στη δουλειά του προσεγγίζει σοβαρά κοινωνικά ζητήματα με αντιφατικές αισθητικές προσεγγίσεις. Όπως στο έργο του “Western Union: Small Boats”, που παρουσιάζει τις τραυματικές εμπειρίες των μεταναστών από τη Λιβύη στη Σικελία, χρησιμοποιώντας για άλλη μια φορά την

<sup>10</sup>Όπως αναφέρει στη συνέντευξη που έδωσε στην Martina Kudláček για το περιοδικό *BOMB* στην πραγματικότητα, αν και ο μαύρος Matthew Henson έφτασε πριν την αποστολή του Robert Peary στον Β. Πόλο το 1909, όλη τη δόξα της εξερεύνησης την εισέπραξε ο “λευκός” Peary. Ο Henson αποκάλυψε την αλήθεια το 1966, αφού πέρασε όλη του τη ζωή αδικημένος από την Ιστορία: <http://bombmagazine.org/article/2954/isaac-julien> (27/02/2016).

εντυπωσιακή μαύρη ηθοποιό Vanessa Myrie ως μοναδική επιζήσασα ενός ναυαγίου με μια διάθεση υπαινιγμού.

Αντίστοιχα, στο έργο “Vagabondia”, ασχολείται με το θέμα των φυλετικών διακρίσεων και των κοινωνικών ανισοτήτων προβάλλοντας έτσι την πολυπολιτισμική του κουλτούρα, δεδομένου ότι γεννήθηκε και μεγάλωσε στη Βρετανία, έζησε μερικά χρόνια στις Ηνωμένες Πολιτείες ενώ οι γονείς του κατάγονται από την Αγία Λουκία της Καραϊβικής. Στην αφήγηση του συγκεκριμένου έργου χρησιμοποιεί τη διάλεκτο Creole, τη μητρική γλώσσα των δικών του, ως μέσο γλωσσικής αποδόμησης. Επίσης, το θέμα του ρατσισμού και της βίας στη διαδικασία ενσωμάτωσης μειονοτήτων διαφορετικής καταγωγής και κουλτούρας διαπραγματεύεται και στο έργο του Paradise Omeros, που προβλήθηκε στην έκθεση Documenta 11.

Πίσω από κάθε καλλιτεχνικό του έργο κρύβεται μια μεγάλη έρευνα, σχετική με κοινωνικά κυρίως ζητήματα, στις πραγματικές συνθήκες. Παρόλα αυτά το τελικό αποτέλεσμα δεν είναι ένα ντοκιμαντέρ, αλλά μια εικαστική δημιουργία που στηρίζεται σ’ ένα σενάριο με στοιχεία αυτοσχεδιασμού από τους συμμετέχοντες ηθοποιούς. Το γεγονός αυτό προκαλεί τον θεατή και τον ενεργοποιεί να εμπλακεί σε μια διαδικασία σκέψης και προβληματισμού για τα ζητήματα που παρουσιάζει. Όπως στο έργο του “Ten Thousand Waves”<sup>11</sup> που θίγει το θέμα της μετανάστευσης, του παγκόσμιου καπιταλισμού και τη θέση των γυναικών στην προεπαναστατική Κίνα.

Στην συγκεκριμένη εγκατάσταση χρησιμοποιεί 9 οθόνες τοποθετημένες τυχαία στο χώρο, έτσι ώστε ο θεατής να ταξιδεύει σε διαφορετικές ιστο-

11 Ο τίτλος “Δέκα χιλιάδες κύματα” προέρχεται από ένα ποίημα στο βιβλίο του Wang Ping, που αναφέρεται στην τραγωδία στο Morecambe. Το βιβλίο έχει πολλές αναμνήσεις από την Κίνα, αφού ο Ping γεννήθηκε στην Κίνα και μετανάστευσε στις ΗΠΑ το 1986. Isaac Julien, “Filmmaker and Installation Artist, at World Leaders Forum”, διαθέσιμο στο: <https://www.youtube.com/watch?v=Hhks5oyH-mY> (πρόσβαση 27/02/2016).



ρικές περιόδους. Οι πολλαπλές προβολές δημιουργούν ένα “κάθετο” μοντάζ<sup>12</sup> μεταξύ των εναλλασσόμενων εικόνων από το κέντρο μιας σύγχρονης πόλης σε αντιδιαστολή με την ήρεμη ύπαιθρο. Ο συνδυασμός των πολλαπλών προβολών με τον ψηφιακό ήχο δημιουργεί νοητικά έναν “κυκλικό” χώρο<sup>13</sup>. Συγχρόνως εμφανίζεται ένα μυθικό αρχαίο πνεύμα, η Mazu θεά της θάλασσας, που αιωρείται νωχελικά στο χώρο και τον χρόνο, από την αρχαία στην σύγχρονη και μοντέρνα Κίνα. Τέλος, η συνεχής κάλυψη των οθονών με εικόνες των κυμάτων στη θάλασσα παραπέμπει στο τραγικό συμβάν του 2004, όταν 21 κινέζοι εργάτες πνίγηκαν στον κόλπο Morecambe της Αγγλίας.

Ένα άλλο θέμα που φαίνεται να απασχολεί ιδιαίτερα τον Julien είναι οι ομοφυλοφοβικές συμπεριφορές και τα στερεότυπα που επικρατούν στην κοινωνία σχετικά με τη σεξουαλική ταυτότητα<sup>14</sup>. Χαρακτηριστικό παράδειγμα αποτελεί η μικρού μήκους ταινία του, *The Attendant* του 1993, που διαδραματίζεται μέσα στο μουσείο Wilberforce House της Αγγλίας, το οποίο είναι αφιερωμένο στη σύγχρονη δουλειά. Κεντρικός πυρήνας του έργου είναι οι φαντασιώσεις ενός μεσήλικα έγχρωμου φύλακα του μουσείου μ’ έναν νεότερο λευκό επισκέπτη. Αφορμή αποτελεί ένας πίνακας του Francois-Auguste Biard με τίτλο «Σκλάβοι της Δυτικής ακτής της Αφρικής», που παρουσιάζει έναν σκλάβο που αργοπεθαίνει από την καταπίεση και τους βασανισμούς του λευκού του αφεντικού.

<sup>12</sup> Η έννοια του “κάθετου” μοντάζ δημιουργήθηκε από τον Sergei Eisenstein και επεκτάθηκε από τον Philippe Dubois για να ξεχωρίσει το βίντεο (μοντάζ με δυνατότητες ρεμίζ) από το μοντάζ του κινηματογράφου. Βλ. Ι. Σταϊνχάουερ, «Σημειώσεις για το μάθημα Κινηματογράφου», Ακαδημία Πλάτωνος, 2, διαθέσιμο στο: <http://eclass.gunet.gr/modules/document/file.php/COMPGRU319/CinemaDoc2.pdf> (πρόσβαση 27/02/2016).

<sup>13</sup> Τη μορφή του κύκλου τη συναντάμε συχνά στην κινέζικη φιλοσοφία και στον Ταοϊσμό ως σύμβολο της παγκόσμιας αρμονίας. Επίσης, είναι η βάση του γνωστού συμβόλου Yin Yang, που αναφέρεται στην αλληλοσυμπλήρωση και αλληλεξάρτηση αντίθετων δυνάμεων στον φυσικό κόσμο.

<sup>14</sup> J. Culler, *Λογοτεχνική θεωρία: Μια συνοπτική εισαγωγή*. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης 2003, 8.

Ο πραγματικός χώρος του μουσείου μετατρέπεται σ' έναν σουρεαλιστικό “ζωντανό” πίνακα, με πρωταγωνιστές τον φύλακα και τον επισκέπτη του μουσείου, προσδίδοντας στο συγκεκριμένο έργο μια ερωτική και σαδομαζοχιστική διάσταση.

Η τελευταία βιντεοεγκατάσταση του Julien έχει τον τίτλο “Playtime”. Για την ολοκλήρωση του συγκεκριμένου έργου χρειάστηκαν τρία χρόνια έρευνας. Το θέμα που διαπραγματεύεται είναι οι επιδράσεις του καπιταλισμού και της παγκόσμιας οικονομικής κρίσης στην τέχνη αλλά και στις προσωπικές μας ζωές. Είναι από τις λίγες φορές που στην τέχνη γίνεται αναφορά στη ζημιά που μπορεί να προκαλέσει η παγκόσμια ροή κεφαλαίου στην ίδια την τέχνη<sup>15</sup>.

Η αφήγηση, μέσω των φουτουριστικών εικόνων, έχει μια διάθεση ειρωνείας και σε συνδυασμό με τη μελαγχολική μουσική ενσωματώνει στοιχεία λυρισμού. Τα κινηματογραφικά τεχνάσματα του Julien και οι εναλλαγές ετερόκλητων εικόνων στις τρεις οθόνες της βιντεοεγκατάστασης προκαλούν μια αίσθηση εξάρθρωσης του σύγχρονου κόσμου.

Το έργο παρουσιάζει την παγκόσμια ροή του κεφαλαίου σε τρεις πρωτεύουσες, το Λονδίνο, που μεταμορφώθηκε μετά την απορύθμιση του κεντρικού τραπεζικού συστήματος, το Ρέικιαβικ της Ισλανδίας, απ' όπου ξεκίνησε το 2008 η οικονομική κρίση, και το Ντουμπάι στη Μέση Ανατολή, όπου αντίθετα παρατηρείται μια άνθηση στις χρηματοπιστωτικές αγορές.

Στο συγκεκριμένο έργο διερευνά τις σχέσεις που έχει η σημερινή κοινωνικοοικονομική κατάσταση με τη μαρξιστική προσέγγιση αλλά και τις επιδράσεις του κεφαλαίου στην τέχνη. Η οπτική αφήγηση σ' όλη τη διάρκεια της ταινίας περιστρέφεται γύρω από πέντε χαρακτήρες: έναν συλλέκτη έργων τέχνης, μια αλλοδαπή οικιακή βοηθό σε μια πολυεθνική εταιρία, έναν διάσημο φωτογράφο, έναν πωλητή έργων τέχνης σε δημοπρασίες και μια δημοσιογράφο.

<sup>15</sup> S. Hall, A. McGrew & D. Held, *Η νεωτερικότητα σήμερα: Οικονομία, κοινωνία, πολιτική πολιτισμός*. Αθήνα: Σαββάλας 2003.

Όλοι οι χαρακτήρες βασίζονται σε πραγματικά πρόσωπα που δραστηριοποιούνται στις τρεις πρωτεύουσες και έχουν επηρεαστεί από την παγκόσμια οικονομική κρίση. Δεν είναι εύκολο να καταλάβουμε από την αρχή αν πρόκειται για ντοκιμαντέρ ή μυθοπλασία, αφού στην ταινία υπάρχουν συνεντεύξεις των πραγματικών προσώπων δεδομένου ότι στο έργο οι πρωταγωνιστές υποδύονται τους εαυτούς τους. Κατά τη διάρκεια της προβολής ακούγεται ένας μονόλογος του James Franco που περιγράφει την εκθετική αύξηση των επενδύσεων σε έργα τέχνης την περίοδο της κατάρρευσης του παγκόσμιου χρηματοοικονομικού συστήματος. Παράλληλα προβάλλονται εικόνες από μεγαλοπρεπή κτίρια εταιριών, με έρημα γραφεία σ' ένα κλίμα επιφανειακής ηρεμίας.

Μια υπηρέτρια στέκεται στο παράθυρο ενός άδειου γραφείου μιας πολυεθνικής στο Ντουμπάι, κοιτάζοντας τη θέα με τους εντυπωσιακούς ουρανοξύστες (Εικ. 9), ενώ εναλλάσσονται εικόνες από την κεντρική αίθουσα του Χρηματιστηρίου Αξιών στο Ντουμπάι με τους επενδυτές ντυμένους με παραδοσιακές άσπρες στολές να κινούνται σε αργούς και χαλαρούς ρυθμούς παρόλα τα δισεκατομμύρια που διαπραγματεύονται (Εικ. 10).

Στη συνέχεια, μεταφερόμαστε στα λευκά τοπία της Ισλανδίας με τα μισοτελειωμένα κτίρια δείχνοντας με τον τρόπο αυτό τις καταστροφικές συνέπειες της συσσώρευσης χρέους στο τραπεζικό σύστημα της χώρας το 2008. Ενδεικτικά, μας παρουσιάζει την απεγνωσμένη κατάσταση ενός διάσημου φωτογράφου, του Thorsten Henn, που επένδυσε ένα μεγάλο κεφάλαιο στην κατασκευή ενός υπερπολυτελούς σπιτιού. Οι σκηνές στην ταινία εξελίσσονται στο πραγματικό του σπίτι, το οποίο δεν κατάφερε ποτέ να το ολοκληρώσει με αποτέλεσμα να καταστραφεί οικονομικά και να διαλυθεί η οικογένειά του (Εικ. 11).

Ο Julien στο συγκεκριμένο έργο παρουσιάζει σκηνές από τις ζωές των πέντε χαρακτήρων στις τρεις πρωτεύουσες συνδυάζοντας εικόνες φωτισμένων σύγχρονων κτιρίων που εναλλάσσονται με έρημα τοπία, προκειμένου το κοινό να αναλογιστεί τις συνέπειες του καπιταλιστικού συστήματος

στη σύγχρονη παγκοσμιοποιημένη κοινωνία (Εικ. 12).

**Συμπεράσματα.** Ο Isaac Julien είναι ένας μεταμοντέρνος καλλιτέχνης που τα έργα του συνδέονται ιδεολογικά με τις θεωρητικές προσεγγίσεις του μεταμοντερνισμού, της εννοιακής τέχνης και του μαρξισμού. Διερευνά ζητήματα ταυτότητας και διαφορετικότητας, που θέτουν σε κίνδυνο την παγκόσμια κοινωνική συνοχή. Μέσα από τις καλλιτεχνικές του δημιουργίες αναδεικνύει τα συλλογικά βιώματα και τις τραυματικές εμπειρίες κοινωνικών ομάδων, μεταφέροντας κάθε φορά τον θεατή σε συγκεκριμένες ιστορικές και κοινωνικές συνθήκες.

Βασικό στοιχείο των έργων του είναι ο σεβασμός της ανθρώπινης φύσης και η ευαισθησία σε θέματα διακρίσεων μειονοτήτων, εξαιτίας των ιδιαίτερων ταυτοτήτων τους. Η μεθοδολογική του προσέγγιση συνδυάζει έναν “πολιτικό λυρισμό” με μια ποιητική αισθητική στη χρήση των εικόνων, δημιουργώντας ένα μεταμοντέρνο είδος τέχνης στον κινηματογράφο. Γενικότερα, στα έργα του παρουσιάζεται μια διαφορετική αντίληψη ως προς την ευαισθητοποίηση στα σύγχρονα κοινωνικά προβλήματα, αναδεικνύοντας με εξαιρετικό τρόπο την πολιτική, την επιστημολογική και την αισθητική τους πτυχή.

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## Εκτός χώρου & χρόνου: Το Άσχημο ως συνθετική αρχή

**[Σύνοψη]** Στο επίκεντρο βρίσκεται η έννοια του Άσχημου, η συμβολή του στην καλλιτεχνική δημιουργία και οι λειτουργίες του στην τέχνη και την αρχιτεκτονική.

Η αποδοχή και η αναγωγή του Άσχημου σε συνθετική αρχή είναι αποτέλεσμα μιας χρόνιας, εξελικτικής διαδικασίας παραβάσεων και υπερβάσεων στο πεδίο της αισθητικής που οδηγεί, τελικά, στην αποδόμηση της αισθητικής θεωρίας του Ωραίου. Η αποδόμηση αυτή εκκινεί μέσα από την συνειδητοποίηση του τρόπου εξέλιξης κάθε ανθρώπινου έργου μέσα στο χρόνο. Η εντροπική πραγματικότητα του υλικού κόσμου μπορεί να εκληφθεί ως μια κίνηση από την τάξη προς μια διαρκώς αυξανόμενη αταξία, με αποκορύφωμα την πλήρη αποδιοργάνωση. Η αισθητική θεωρία του Ωραίου, αγκυλωμένη στην τάξη, εμφανίζεται ελλιπής. Η υπέρβαση του Ωραίου, όμως, δεν οδηγεί αυτόματα στην αποδοχή του μέχρι τότε απαγορευμένου Άσχημου. Διαμεσολαβούν ιστορικά διάφορες αισθητικές θεωρίες που περιγράφουν ποιότητες πέραν του Ωραίου, όπως οι θεωρίες του Ιδιοφυσού, του Υψηλού και του Γραφικού. Οι αισθητικές αυτές θεωρίες προλογίζουν το Άσχημο.

Μια περιγραφή, για το τι είναι τελικά το Άσχημο, διατυπώνεται από τον Mark Cousins, στο δοκίμιο “The Ugly”, μέσα από δύο υποθέσεις. Η πρώτη υπόθεση περιγράφει το Άσχημο ως ένα αντικείμενο, το οποίο βιώνεται σαν κάτι που είναι εκεί, αλλά και σαν κάτι που δεν πρέπει να είναι εκεί. Το Άσχημο, δηλαδή, ταυτίζεται με την ιδέα ενός αντικειμένου σε λάθος θέση, εκτός τόπου. Αποτελεί, λοιπόν, κάτι το μιαρό, μια άσχημη παρακράτηση από τον “καλό χώρο” που όχι μόνο καταλαμβάνει μέρος του, αλλά απειλεί να τον μολύνει συνολικά. Στην δεύτερη υπόθεση ο Cousins περιγράφει το Άσχημο ως ένα αντικείμενο που δεν είναι εκεί, ενώ θα έπρεπε να είναι. Η υπόθεση αυτή αναφέρεται σε ένα αντικείμενο που φέρει μια πληγή, σε ένα αντικείμενο αποσπασματικό· στο απόσπασμα ενός αντικειμένου, στο φάσμα του. Σε αυτή την περίπτωση, το Άσχημο γίνεται κατανοητό ως μια έλλειψη αντιστοιχίας ανάμεσα σε αυτό που συνιστά την ύπαρξη του αντικειμένου και σε αυτό που αποτελεί την αναπαράσταση της ύπαρξης. Η θετική διάσταση του Άσχημου, σε σχέση με το Ωραίο, έγκειται στην επιθετική αντίδραση που προκαλείται στο αντίκρισμά του. Το υποκείμενο επιθυμεί να καταστρέψει και να απαλείψει το άσχημο αντικείμενο. Πυροδοτείται έτσι μια δολοφονική ζωντάνια που εντέλει κινητοποιεί και ενεργοποιεί το υποκείμενο.

Η εισδοχή του Άσχημου στην καλλιτεχνική δημιουργία έχει ως αποτέλεσμα να ανατραπούν οι θεωρήσεις περί του τι είναι το έργο τέχνης και ποια είναι τα όριά του. Η χρήση του

Άσχημου ως συνθετική αρχή και εργαλείο αναιρεί τον αυτοπεριορισμό της καλλιτεχνικής δημιουργίας και τα όρια, χωρικά και χρονικά, καταρρίπτονται. Η τέχνη οδηγείται σε μια ρευστή πολλαπλότητα μορφών υλοποίησης και η αρχιτεκτονική αποδέχεται και ενσωματώνει τη χωρική και χρονική αρνητικότητά της. Η δημιουργία εκρέει εκτός χώρου και χρόνου.

Η παραπάνω έρευνα και συγγραφή αποτέλεσε το εφελθτήριο για μια αναζήτηση του Άσχημου στο αστικό τοπίο της Θεσσαλονίκης. Στοιχεία της αναζήτησης ορίζονται πέντε έννοιες: η λάθος θέση, το εμπόδιο, η πληγή, το φάντασμα και το απόσπασμα. Οι έννοιες αυτές αποτελούν τις πιο απτές και σαφείς εκδοχές του Άσχημου και για το λόγο αυτό ορίζονται ως στοιχεία της αναζήτησης. Κάθε στοιχείο αποδίδεται με μια οπτικοακουστική συλλογή και μια βιωματική αφήγηση.

**[Λέξεις κλειδιά]** Άσχημο, χώρος, χρόνος, τέχνη, αρχιτεκτονική

Foteini Nevrokopli & Rodi Tsitouridou

## Out of Space & Time: Ugly as a synthetic principle

**[Abstract]** The notion of Ugly, its contribution to artistic creation and its functions in art and architecture is central to this research thesis.

Accepting and embracing Ugly as a synthetic principle is the result of a chronic, evolutionary process of violations and excesses in the field of aesthetics that eventually leads the aesthetic theory of Beauty to degradation. This degradation is initiated through the awareness of how every human project evolves in time. The entropic reality of the material world can be seen as a movement from order to a growing disorder, culminating in total disarray. The aesthetic theory of Beauty, tightly clinging to order, appears deficient. However, this does not automatically lead to acceptance of hitherto forbidden Ugly. Various aesthetic theories interposed, describing qualities beyond Beauty, such as the theories of Genius, Sublime and Picturesque. These aesthetic theories preface the Ugly.

A description of what is eventually Ugly, is proposed by Mark Cousins through two cases, in his essay "The Ugly". The first case describes Ugly as an object, which is experienced as something that is there, and as something that should not be there. In other words, Ugly coincides with the idea of an object in the wrong place, out of place. It is, therefore, something defiled, an ugly deduction of "good space", an obstacle which not only occupies



part of space, but threatens to infect it all. In the second case, Cousins describes Ugly as an object that is not there when it should be. This refers to an object that bears a wound, a fragmentary object, to the fragment of an object, a “ghost”. In this case, Ugly is understood as a mismatch between the existence of the object and the representation of this existence. The positive dimension of Ugly, compared to Beautiful, is the aggressive reaction caused in its facing. The subject wants to destroy and eliminate the ugly object. Thus, a murderous vitality is triggered that ultimately motivates and energizes the subject.

The admission of Ugly in artistic creation negates previous considerations of what art and architecture should be. The use of Ugly as synthetic principle and tool ceases the self-limitation of artistic creation and the spatial and temporal limits are brought down. Art is led to a fluid multiplicity of forms of implementation and architecture accepts and integrates its spatial and temporal negativity. Creation leaks out of space and time.

The above research and writing was the stepping stone for a quest of Ugly in the urban landscape of Thessaloniki. Elements of the search are defined five notions: the wrong place, the obstacle, the wound, the ghost and the fragment. These notions constitute the most tangible and precise versions of Ugly and for this reason are defined as elements of the search. Each element is attributed with a photographic collection and an experiential narrative.

**[Keywords]** Ugly, space, time, art, architecture

## **Εισαγωγή.**

Το άσχημο, υπό τη μορφή κάποιου πράγματος που είναι εκεί ενώ δεν θα έπρεπε να είναι ή τη μορφή κάποιου πράγματος που δεν είναι εκεί ενώ θα έπρεπε να είναι, μπορεί να αποτελέσει μια καλλιτεχνική διέξοδο μεγάλης αξίας, παρόλο που η αξία αυτή είναι αρκετά αποστασιοποιημένη από το όμορφο. Αρχικά, θα πάρει τη μορφή της προσφοράς, στον ανυπεράσπιστο θεατή ή αναγνώστη, μιας κατάστασης, η οποία είναι κατ’ ουσία ενδιαφέρουσα. Όπως είναι αναμενόμενο, η παραδοσιακή αισθητική κάνει περιορισμένη χρήση της αξίας αυτού που είναι ενδιαφέρον, γιατί αυτή δίνει έμφαση στο γεγονός ότι η αισθητική στάση είναι, η ίδια, αδιάφορη. Αλλά μια τέχνη που είναι ενδιαφέρουσα, που κινητοποιεί λιμπιντική ενέργεια χωρίς αυτή να είναι βοηθητική στις άμυνες, δύναται να οργανώσει τα δράματα, μέσα στα οποία το υποκείμενο θα βρει τον εαυτό του εγκλωβισμένο, αλλά σε μια ζώνη αναπαράστασης. Αυτό δεν είναι το κατάλληλο μέρος να συζητηθούν οι χρήσεις της ασχήμιας στην τέχνη και την αρχιτεκτονική, αλλά είναι η αιτιολόγηση για τη χρήση της

ως θετικού όρου στην καλλιτεχνική διερεύνηση για τους πιθανούς τρόπους σχέσεων, μεταξύ ενός υποκειμένου και ενός αντικειμένου. Μια τέτοια παραγωγή είναι, πράγματι, κεντρικής σημασίας στο σύγχρονο έργο, το οποίο έχει υπερβεί κατά πολύ την ικανότητα που επιδεικνύει η αισθητική ανάλυση στο να κατανοεί και να κρίνει τη σχέση αυτή<sup>1</sup>.

Οι παραπάνω φράσεις αποτελούν τον επίλογο στο δοκίμιο “The Ugly” του Mark Cousins και συνάμα την καλύτερη δυνατή εισαγωγή για την παρούσα ερευνητική εργασία. Μετά από μια ενδελεχή αναζήτηση του τι είναι το Άσχημο και μια αναγωγή του σε θετική ποιότητα για την καλλιτεχνική δημιουργία, στο δοκίμιο μένει μετέωρο ένα ερώτημα για τις χρήσεις του Άσχημου στην τέχνη και την αρχιτεκτονική. Το κείμενο, που ακολουθεί, επιχειρεί να αποτελέσει το κατάλληλο έδαφος για να συζητηθεί και να απαντηθεί το παραπάνω ερώτημα.

Η αναζήτηση μιας απάντησης οδηγεί αναπόφευκτα στην αναζήτηση του τρόπου εξέλιξης ενός δημιουργικού έργου στο πέρας του χρόνου. Οι έννοιες του χρόνου και της εντροπίας περιγράφουν μια γραμμική χρονική εξέλιξη. Κάθε έργο μεταβαίνει από τη χρονικότητα της σύνθεσης στη χρονικότητα της αποσύνθεσης. Κατά το στάδιο της αποσύνθεσης, εμφανίζονται ποιότητες και μορφές που η αισθητική θεωρία του Ωραίου αδυνατεί να περιγράψει. Το ελλιπές της αισθητικής θεωρίας του Ωραίου εγκαινιάζει τις μεταγενέστερες θεωρίες του Ιδιοφούς, του Υψηλού και του Γραφικού, που προλογίζουν το Άσχημο. Η χρήση του Άσχημου, ως συνθετική αρχή, αλλοιώνει τη γραμμική πορεία του χρόνου και καθιστά τα όρια μεταξύ σύνθεσης και αποσύνθεσης ρευστά και ασαφή. Μια νέα αντίληψη για το έργο της τέχνης και της αρχιτεκτονικής εισάγεται και η καλλιτεχνική δημιουργία εκρέει εκτός χώρου και χρόνου.

<sup>1</sup> M. Cousins, “The Ugly”, AA Files (30), 1995, 6.

**Μια σχηματοποίηση του χρόνου.** Σε μια προσπάθεια να γίνει αντιληπτή η έννοια του Άσχημου, επιχειρείται αρχικά μια σχηματοποίηση της εξέλιξης ενός έργου –από τη σύνθεση του μέχρι και την αποσύνθεσή του. Καθώς, όμως, η σχηματοποίηση αυτή αφορά ουσιαστικά μια αναπαράσταση του ίδιου του χρόνου, θα πρέπει να περιγραφεί, εν συντομία, η έννοια αυτή.

Προσπαθώντας κανείς να αναπαραστήσει τον χρόνο, παρατηρεί πως «η ανθρώπινη νόηση, καθώς διαθέτει την εμπειρία του χρόνου, όχι όμως αντίστοιχα και την παράστασή του, παριστάνει αναγκαστικά τον χρόνο μεταχειριζόμενη χωρικές εικόνες»<sup>2</sup>. Εδώ, μπορεί να εντοπιστεί ένα παράδοξο: «ένα είδος πρωτοκαθεδρίας του χώρου έναντι του χρόνου»<sup>3</sup>, καθώς ο χρόνος δεν μπορεί να κατανοηθεί εκτός ενός χωρικού πλαισίου. Η χωρική αυτή εικόνα του χρόνου, ανά τους αιώνες, εμφανίζει μια ενδιαφέρουσα εξέλιξη, που φανερώνει κάθε φορά την σχέση του ανθρώπινου πολιτισμού με αυτόν.

Στην νεότερη εποχή, παγιώνεται πλέον η σχηματοποίηση του χρόνου ως μια ομοιόμορφη ευθύγραμμη κίνηση, έναντι μιας κυκλικής. Βέβαια, η αντίληψη της νεότερης εποχής διαφέρει από τη χριστιανική, καθότι «είναι μια λαϊκοποίηση του ευθύγραμμου και μη-αναστρέψιμου χριστιανικού χρόνου, που όμως αποκόπτεται από κάθε ιδέα τέλους και εκκενώνεται από οποιοδήποτε άλλο αίσθημα πέραν εκείνου μιας δομημένης εξέλιξης σύμφωνα με το πριν και το μετά»<sup>4</sup>. Είναι η επίδραση της επιστήμης που εγκαθιδρύει την «εξελικτική διαδικασία του κόσμου»<sup>5</sup>, μια συνεχή και αδιάκοπη πρόοδο, την *evolutio*.

<sup>2</sup> G. Agamben, *Χρόνος & ιστορία: Κριτική του στιγμιαίου και του συνεχούς*. Αθήνα: Ίνδικτος 2003, 15.

<sup>3</sup> P. Pellegrino, *Το νόημα του χώρου, Ι: Η εποχή και ο τόπος*. Αθήνα: Τυπωθήτω 2006, σ. 57.

<sup>4</sup> P. Pellegrino, *Το νόημα του χώρου, Ι: Η εποχή και ο τόπος*, 24.

<sup>5</sup> P. Pellegrino, *Το νόημα του χώρου, Ι: Η εποχή και ο τόπος*, 25.

**Εντροπία & χρονικότητα.** Κατά τον δέκατο ένατο αιώνα, γίνεται κατανοητό ότι «η φυσική συμπεριφορά της ύλης εμφανίζει μια τάση προς ψύχρανση και καθυστέρηση, ανάλογη προς τον θάνατο της ζωής στη γη»<sup>6</sup>. Αυτή η γνώση οδηγεί στη διατύπωση των Τριών Νόμων της Θερμοδυναμικής. Ο Πρώτος Νόμος της Θερμοδυναμικής αναφέρεται στη διατήρηση της ενέργειας και δηλώνει ότι η ενέργεια μπορεί να μετατραπεί από τη μια μορφή στην άλλη, χωρίς ούτε να μπορεί να δημιουργηθεί, αλλά ούτε και να καταστραφεί<sup>7</sup>. Ο Δεύτερος Νόμος δηλώνει ότι η εντροπία του κόσμου τείνει προς μια μεγιστοποίηση, πράγμα που σημαίνει ότι «η ενέργεια στο σύμπαν, αν και σταθερή σε ποσότητα, υπόκειται σε όλο και περισσότερο διασκορπισμό και υποβάθμιση»<sup>8</sup>. Η εντροπία είναι για την Θερμοδυναμική το μέτρο της αταξίας σε ένα σύστημα. Έτσι, όταν η εντροπία είναι ελάχιστη, το σύστημα βρίσκεται σε τάξη, ενώ όταν η εντροπία είναι μέγιστη το σύστημα βρίσκεται σε αταξία. Το γεγονός, λοιπόν, ότι η εντροπία αυξάνεται με το πέρασ του χρόνου, οδηγεί στο συμπέρασμα ότι ο υλικός κόσμος κινείται από καταστάσεις τάξης σε μια διαρκώς αυξανόμενη αταξία, με αποκορύφωμα την πλήρη αποδιοργάνωση και την ομοιογένεια. Αυτή, βέβαια, η ομοιογένεια είναι, υπό μια έννοια, «το απλούστερο δυνατό επίπεδο τάξης, γιατί είναι η πλέον στοιχειώδης δομική διάταξη η οποία μπορεί να υποβληθεί σε τάξη»<sup>9</sup>.

Η συμπεριφορά των φυσικών δυνάμεων και συστημάτων, προς μια μέγιστη αταξία, έρχεται σε πλήρη αντίθεση με την τάση τόσο της φύσης όσο και των ανθρώπων. Η φύση –οργανική και ανόργανη– και οι άνθρωποι, με τις πράξεις τους, πασχίζουν να επιτύχουν μια κατάσταση τάξης<sup>10</sup>. Αυτός ο αγώνας του ανθρώπου για τάξη «προέρχεται από μια παρόμοια οικουμενική

<sup>6</sup> R. Arnheim, *Εντροπία και τέχνη*. Θεσσαλονίκη: University Studio Press 2003, 11.

<sup>7</sup> R. Arnheim, *Εντροπία και τέχνη*, 25

<sup>8</sup> R. Arnheim, *Εντροπία και τέχνη*, 26.

<sup>9</sup> R. Arnheim, *Εντροπία και τέχνη*, 90.

<sup>10</sup> R. Arnheim, *Εντροπία και τέχνη*, 90.

τάση σε όλο τον οργανικό κόσμο· παραλληλίζεται επίσης με, και ίσως να προέρχεται από, τον αγώνα προς την κατάσταση της απλούστερης δυνατής δομής σε φυσικά συστήματα»<sup>11</sup>. Σε σχέση, όμως, με τα παραπάνω ο R. Arnheim παρατηρεί ότι:

Η κατάσταση τάξης καθεαυτή δεν είναι επαρκής για να λογοδοτήσει για τη φύση των οργανωμένων συστημάτων γενικά ή για εκείνα που δημιουργούνται από τον άνθρωπο ειδικότερα. Η απλή ευταξία οδηγεί σε αυξανόμενη ένδεια και τελικά στο χαμηλότερο δυνατό επίπεδο δομής, που δεν διακρίνεται πλέον καθαρά από το χάος, το οποίο είναι η απουσία δομής<sup>12</sup>.

Διαπιστώνεται, λοιπόν, πως η εντροπία περιγράφει την κατεύθυνση του χρόνου και εισάγει τις χρονικότητες που προκύπτουν με το πέρασ αυτού, αφού «η αύξηση της εντροπίας δείχνει την κατεύθυνση του μέλλοντος, είτε τοπικά στο επίπεδο ενός συστήματος είτε ολικά στο επίπεδο του σύμπαντος»<sup>13</sup>. Έτσι, στην ευθεία του χρόνου, μπορούν πλέον να εντοπιστούν οι εξής χρονικότητες, στις οποίες υπόκειται κάθε ανθρώπινο έργο: αρχικά, η δημιουργική πράξη και η σύνθεση, εγκαθιδρύουν μια κατάσταση τάξης, η οποία υπόκειται στο νόμο της εντροπίας και εξελίσσεται βαθμιαία προς μια κατάσταση αταξίας, την αποσύνθεση.

**Η σύνθεση, η δημιουργική πράξη.** Αξίζει, εδώ, να γίνει αναφορά στο στάδιο της δημιουργικής διαδικασίας και στον τρόπο με τον οποίο αυτό υπόκειται στον Δεύτερο Νόμο της Θερμοδυναμικής<sup>14</sup>. Ο Anton Ehrenzweig υποστηρίζει ότι η διαδικασία της δημιουργικότητας μπορεί να διακριθεί σε τρεις φάσεις:

<sup>11</sup> R. Arnheim, *Εντροπία και τέχνη*, 86.

<sup>12</sup> R. Arnheim, *Εντροπία και τέχνη*, 86.

<sup>13</sup> I. Prigogine, *Το τέλος της βεβαιότητας: Χρόνος, χάος και οι νόμοι της φύσης*. Αθήνα: Κάτοπτρο 2003, 34.

<sup>14</sup> J. Freund, "Entropy and Composition", *College English* 41, 1980.

Κατά τη πρώτη φάση της δημιουργικότητας (σχιζοειδής), οι ασυνείδητες προβολές του καλλιτέχνη γίνονται αισθητές ως θραυσματικές, τυχαίες, ξένες και ενοχλητικές. Στη δεύτερη φάση, το έργο τέχνης λειτουργεί σαν μια παραλαμβάνουσα “μήτρα”. Εσωκλείει και –μέσω της ασυνείδητης έρευνας του έργου τέχνης από τον καλλιτέχνη– ενσωματώνει τα θραύσματα σε ένα συνεκτικό όλο (το ασυνείδητο θεμέλιο ή καλούπι του έργου τέχνης). Στην τρίτη φάση, ο καλλιτέχνης μπορεί να επανα-ενδοπροβάλλει το έργο του σε ένα υψηλότερο, σχεδόν συνειδητό, επίπεδο συναίσθησης. Έτσι, ενδυναμώνει και εμπλουτίζει το επιφανειακό του εγώ. Ταυτόχρονα, δευτερεύουσες διαδικασίες διασκευής αρθρώνουν προηγουμένως ασυνείδητα στοιχεία του έργου. Έτσι, αυτά γίνονται κομμάτι της συνειδητής υπερκατασκευής της τέχνης. Με αυτόν τον τρόπο, προκύπτει μια ολική ανταλλαγή μεταξύ των συνειδητών και των ασυνείδητων στοιχείων του έργου, καθώς και μεταξύ των συνειδητών και ασυνείδητων επιπέδων αντίληψης του καλλιτέχνη. Το ίδιο το ασυνείδητό του υπηρετεί, επίσης, ως “μήτρα” για να δεχθεί παρακλάδια και καταπιεσμένα τμήματα του συνειδητού εαυτού του. Οι εξωτερικές και εσωτερικές διαδικασίες ενσωμάτωσης είναι διαφορετικές πτυχές της ίδιας αόρατης διαδικασίας της δημιουργικότητας<sup>15</sup>.

Ο συνθέτης, λοιπόν, κατά τη δημιουργική διαδικασία, έχει ως βασική πρόθεση τη μείωση της εντροπίας, δηλαδή να βάλει σε τάξη όλες τις συνεχώς αυξανόμενες και χαοτικές πληροφορίες και επιλογές, που προέρχονται τόσο από το περιβάλλον του, όσο και από το ίδιο το ασυνείδητό του. Παρατηρείται πως ο δημιουργός, κατά τη δημιουργική διαδικασία, πρέπει να λειτουργήσει αντίστροφα προς τη φυσική κατεύθυνση της εντροπίας, που οδηγεί νομοτελειακά προς την αταξία. Προκειμένου να επιτύχει ένας συν-

<sup>15</sup> A. Ehrenzweig, *The Hidden Order of Art: A study in the Psychology of Artistic Imagination*. London: Weidenfeld & Nicolson 1967, 10.

θέτης μείωση της εντροπίας, χρειάζεται να κωδικοποιήσει τις πληροφορίες που λαμβάνει. Η κωδικοποίηση είναι μια ιδιαίτερα δύσκολη και πολύπλοκη διαδικασία, καθώς κινείται προς μια αφύσικη κατεύθυνση. Η συνθετική πράξη απορροφά τον δημιουργό μέσα στην αταξία, καθώς (Mina Shaughnessy) «η διαδικασία που δημιουργεί τάξη, είναι η ίδια χαοτική»<sup>16</sup>. Έτσι, μπορεί να ειπωθεί ότι η τάξη, που επιτυγχάνεται στη σύνθεση, προέρχεται συνήθως από την απορρόφηση της αταξίας από τον δημιουργό της. Αυτό συμβαίνει γιατί, σύμφωνα με τη Θερμοδυναμική, αυξήσεις της τάξης είναι επιτευξιμες, αλλά πρέπει να αναπληρωθούν με αυξήσεις της αταξίας κάπου αλλού<sup>17</sup>.

Εάν η κωδικοποίηση είναι η επίδειξη μιας γνώσης που έχει κατακτηθεί από τον συνθέτη, τότε η ανακάλυψη είναι η γνώση αυτή. Συνεπώς, η κωδικοποίηση και η ανακάλυψη είναι άρρηκτα συνδεδεμένες, με τον εξής τρόπο: «Η διαδικασία της κωδικοποίησης ασχολείται πρωτίστως με τη μορφή (συντακτική διάσταση), ενώ η ανακάλυψη αναφέρεται ουσιαστικά στη μάθηση νέων “πραγμάτων” (σημασιολογική διάσταση)»<sup>18</sup>. Κάθε δημιουργική πράξη, όπου λαμβάνουν χώρα η κωδικοποίηση και η ανακάλυψη, είναι μια διαδικασία δοκιμής και λάθους<sup>19</sup>, που ανατροφοδοτείται μέσα από ατυχήματα. Όσον αφορά στα ατυχήματα, «[Τα ατυχήματα] είναι χρήσιμα εάν μεταθέτουν τον έλεγχο από τα συνειδητά στα υποσυνείδητα επίπεδα του εγκεφάλου»<sup>20</sup>.

Παρόλο που η δημιουργική πράξη εμφανίζεται ως μια πάλη απέναντι στην εντροπία, αυξήσεις της κατά τη δημιουργία μπορούν να είναι ευεργε-

<sup>16</sup> J. Freund, “Entropy and Composition”, 512.

<sup>17</sup> J. Freund, “Entropy and Composition”, 512.

<sup>18</sup> J. Freund, “Entropy and Composition”, 504.

<sup>19</sup> J. Freund, “Entropy and Composition”, 504.

<sup>20</sup> A. Ehrenzweig, *The Hidden Order of Art: A study in the Psychology of Artistic Imagination*, 60.

τικές. Υψηλά εντροπικά επίπεδα συνδέονται άμεσα με την ανακάλυψη, αφού προωθούν τη δημιουργικότητα, την αλλαγή, την καινοτομία, το νέο, το αναπάντεχο<sup>21</sup>. Έτσι, «μπορούμε να πούμε, ως ένα γενικό ψυχολογικό κανόνα, ότι κάθε δημιουργική αναζήτηση εμπεριέχει το κράτημα της εσωτερικής όρασης μιας πληθώρας πιθανών επιλογών που παρακωλύουν εξολοκλήρου τη συνειδητή κατανόηση. Η δημιουργικότητα παραμένει στενά συνδεδεμένη με το χάος (αταξία) της πρωταρχικής διαδικασίας»<sup>22</sup>.

Μια δραστηριότητα, που βοηθά τον άνθρωπο να λειτουργήσει μέσα στον ασφυκτικό περιορισμό της θερμοδυναμικής, είναι το παιχνίδι. Ένα χαρακτηριστικό του παιχνιδιού είναι ότι έχει κανόνες και περιορισμούς, οι οποίοι υιοθετούνται ελεύθερα από τους παίκτες. Το παιχνίδι, λοιπόν, ενσωματώνει την τάξη, έτσι ώστε οι παίκτες να μπορούν να επιτύχουν μείωση της εντροπίας, χωρίς όμως να βιώνουν τις αρνητικές συνέπειες της ανταποδοτικής αύξησής της. Στην περίπτωση του παιχνιδιού, είναι ο ενθουσιασμός και η χαρά, που βιώνονται από τον παίκτη-δημιουργό, ως επακόλουθα της αύξησης της εντροπίας. Κατά τη δημιουργική διαδικασία, το παιχνίδι μετουσιώνεται σε ένα «παιχνίδι σκέψεων», ένα μέσο δημιουργικότητας<sup>23</sup>. Το παιχνίδι, λοιπόν, ανοίγει το δρόμο για την υποσυνείδητη διαίσθηση, καθώς «η δημιουργικότητα συνδέεται πάντα με την χαρούμενη στιγμή που ο συνειδητός έλεγχος ξεχνιέται εξολοκλήρου»<sup>24</sup>. Στο «παιχνίδι των σκέψεων», οι συνθέτες ορίζουν οι ίδιοι τους περιορισμούς και τα εμπόδια, που τελικά πυροδοτούν τη σκέψη και την φαντασία<sup>25</sup>.

**Η αποσύνθεση.** Το αποτέλεσμα της δημιουργικής διαδικασίας είναι, όπως

<sup>21</sup> J. Freund, "Entropy and Composition".

<sup>22</sup> A. Ehrenzweig, *The Hidden Order of Art: A study in the Psychology of Artistic Imagination*, 35.

<sup>23</sup> J. Freund, "Entropy and Composition".

<sup>24</sup> A. Ehrenzweig, *The Hidden Order of Art: A study in the Psychology of Artistic Imagination*, 44.

<sup>25</sup> J. Freund, "Entropy and Composition".



προαναφέρθηκε, η επίτευξη της τάξης. Με το πέρας του χρόνου, το αποτέλεσμα της δημιουργικής διαδικασίας, το έργο, υπόκειται στο Δεύτερο Νόμο της Θερμοδυναμικής, σε μια αύξηση της εντροπίας, με την τάξη του να μετατρέπεται σε αταξία.

Η τάξη περιγράφει μια κατάσταση, κατά την οποία ένας παρατηρητής ή ακροατής μπορεί να συλλάβει τόσο τη συνολική [τους] δομή, όσο και τη διαμόρφωση των διακλαδώσεων της δομής με κάποια λεπτομέρεια. Η τάξη καθιστά δυνατή την εστίαση στις ομοιότητες και στις διαφορές, σε αυτά που ταιριάζουν και σε αυτά που διαχωρίζονται. Όταν δεν περιλαμβάνεται τίποτε το περιττό και δεν παραλείπεται τίποτε το απαραίτητο, μπορεί κανείς να κατανοήσει την αλληλεξάρτηση του όλου με τα μέρη του, καθώς και την ιεραρχική κλίμακα σπουδαιότητας και ισχύος βάσει της οποίας ορισμένα δομικά χαρακτηριστικά γίνονται κυρίαρχα, ενώ άλλα παραμένουν δευτερεύοντα<sup>26</sup>.

Καθώς η εντροπία αυξάνεται, η εξωτερική τάξη του έργου δεν αντιστοιχεί με την εσωτερική του τάξη, με αποτέλεσμα την αύξηση της αταξίας. Η αταξία «δεν είναι η παντελής έλλειψη τάξης, αλλά μάλλον η σύγκρουση μεταξύ ασυντόνιστων τάξεων»<sup>27</sup>.

Η αναντιστοιχία μεταξύ της εσωτερικής και της εξωτερικής τάξης, σε ένα έργο τέχνης ή αρχιτεκτονικής, προκαλείται από το φαινόμενο της φθοράς. Η φθορά αλλοιώνει την υλική διάσταση του έργου, η οποία δεν συντονίζεται πλέον με την σημασιολογική του διάσταση. Το φαινόμενο εμφανίζεται στην τέχνη και διαφορετικά στην αρχιτεκτονική. Σε ένα ζωγραφικό ή γλυπτικό έργο μηχανικές, χημικές και βιολογικές δράσεις εξασκούνται πάνω στην επιφάνεια των υλικών, αλλοιώνοντας τη δομή τους και προκαλώντας απώλεια της συνοχής τους. Αυτή η διαδικασία ονομάζεται φθορά επιφάνειας και δημιουργεί «ένα αληθινό παλίμψηστο χρωμάτων,

<sup>26</sup> R. Arnheim, *Εντροπία και τέχνη*, 15.

<sup>27</sup> R. Arnheim, *Εντροπία και τέχνη*, 33.

σχημάτων και υφής»<sup>28</sup> πάνω στην επιφάνεια του έργου τέχνης. Η φθορά επιφάνειας, στο έργο της αρχιτεκτονικής, δημιουργεί ένα υπόστρωμα μνήμης στην επιδερμίδα του έργου, καθιστώντας τον χρόνο ορατό<sup>29</sup>.

Η συνεχής ένταση εσωτερικών και εξωτερικών δυνάμεων της ύλης, που αναπτύσσεται στο έργο της αρχιτεκτονικής, έχει ως αποτέλεσμα η φθορά επιφάνειας να εξελίσσεται σε φθορά δομής<sup>30</sup>. Αυτή «γίνεται αντιληπτή, όχι τόσο ως αλλοίωση του ίδιου του υλικού, αλλά ως η ανακατάταξη των αρχιτεκτονικών στοιχείων μέσα στο έργο, λόγω της διατάραξης της ισορροπίας των δράσεων και αντιδράσεων μεταξύ ύλης και περιβάλλοντος»<sup>31</sup>.

Οι δύο αυτές κατηγορίες φθοράς, κυρίως η φθορά δομής, ανάγουν το αρχιτεκτονικό έργο σε αρχιτεκτονικό ερείπιο. Το ερείπιο «εξ ορισμού

<sup>28</sup> Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, (διδακτορική διατριβή, <http://www.didaktorika.gr/eadd/han-dle/10442/30841>). Αθήνα, 1999, 25.

<sup>29</sup> Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*.

<sup>30</sup> Για τη φθορά δομής, βλ. Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, 28: «Η φθορά της δομής δεν ακολουθεί πρότυπα τυχαιότητας όπως η φθορά επιφάνειας, αλλά έχει τη δική της νομοτέλεια που εξαρτάται σε μεγάλο βαθμό από τον τρόπο κατασκευής και τις τεκτονικές ποιότητες του αρχιτεκτονικού έργου, από τον συνδυασμό και τις συναρμογές των δομικών στοιχείων, από την επιλογή των συστημάτων δόμησης, κ.λπ. Ο τρόπος ερείπωσης της δομής ενός κτιρίου απηχεί τις αρχικές σχεδιαστικές επιλογές και αναδεικνύει εν μέρει την πρόθεση του δημιουργού». Υπάρχουν δύο συστήματα δόμησης: το σύστημα μάζας και το σύστημα σκελετού: «Τα συστήματα μάζας χαρακτηρίζονται από στοιχεία που ταυτόχρονα περικλείουν και στηρίζουν, ενώ τα συστήματα σκελετού ορίζονται από τη διαφοροποίηση των στοιχείων της κατασκευής σε πρωτεύοντα και δευτερεύοντα, σε αυτά που στηρίζουν και σε αυτά που περικλείουν» (50). Το σύστημα σκελετού –η διάρθρωση, δηλαδή, της κατασκευής σε μέλη– χαρακτηρίζεται από πλαστική μορφολογία, με παράδειγμα το κλασικό ερείπιο. Αντίθετα, το σύστημα μάζας –η απουσία, δηλαδή, στατικής ιεράρχησης ανάμεσα στα μέλη της κατασκευής– χαρακτηρίζεται από μονολιθική μορφολογία, με παράδειγμα το βυζαντινό ερείπιο. Η ερείπωση σε σύστημα σκελετού ονομάζεται δομημένη και δημιουργεί αποσπάσματα-αντικείμενα και αποσπάσματα-στοιχειώδεις αρχιτεκτονικές. Στο σύστημα μάζας, η ερείπωση ονομάζεται άμορφη και δημιουργεί μια διάνοιξη με τυχαία και ακανόνιστη μορφή, μέσω αφαίρεσης της μάζας.

<sup>31</sup> Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, 26.

σημαίνει την μη ολική καταστροφή του αντικειμένου»<sup>32</sup>. Είναι, δηλαδή, ένα μερικώς κατεστραμμένο αντικείμενο, το οποίο διατηρεί ακόμη το ίχνος της αρχικής του μορφής. Το φαινόμενο της φθοράς διαμορφώνει νέες χωρικές σχέσεις, αλλάζοντας ριζικά τις «αντιληπτικές ποιότητες της δομής, της κλίμακας, της κίνησης, της σχέσης του εσωτερικού και του εξωτερικού χώρου» στην αρχική μορφή<sup>33</sup>. Συνεπώς, η ερείπωση περιγράφει την αντικατάσταση του έργου από ένα νέο, το ερείπιο, που προκύπτει από τη δημιουργική επενέργεια της φύσης και αποκαλύπτει νέες ποιότητες χωρικών σχέσεων.

Το ερείπιο δεν θεωρήθηκε αισθητικά αξιόλογο<sup>34</sup> από τη θεωρία του Ωραίου και δεν αποτέλεσε ζήτημα αισθητικού προβληματισμού. Η θεωρία του Ωραίου, καθώς συνδέεται με την τάξη, αδυνατεί να συλλάβει τις διαφορετικές ποιότητες που βρίσκονται πέρα από αυτή και εγγύτερα στην αταξία. Την εποχή του Διαφωτισμού, αναπτύσσονται νέες αντι-κλασικές αισθητικές θεωρίες, όπως αυτές του Ιδιοφουσ, του Υψηλού και του Γραφικού, οι οποίες αποδεχόμενες ποιότητες, πέραν του Ωραίου, προλειάνουν το

<sup>32</sup> Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, 23.

<sup>33</sup> Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, 33.

<sup>34</sup> Για τις αξίες του ερειπίου, βλ. Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, 34: «Γενικά, μπορούμε να διακρίνουμε τρεις αξίες του ερειπίου που αντιστοιχούν σε τρεις διαφορετικούς χειρισμούς από τις επιστήμες και την τέχνη. Η ιστορική αξία συσχετίζεται με την έρευνα από τις ιστορικές, κοινωνικές και φυσικές επιστήμες των στοιχείων εκείνων του ερειπίου που παρέχουν ενδείξεις για τη γνώση των παρελθόντων πολιτισμών. Η αξία μνήμης του ερειπίου ενδιαφέρει κυρίως την πολιτική συντήρησης και προστασίας των μνημείων. Η αισθητική αξία συσχετίζεται με τους τρόπους αισθητικής συγκίνησης που προκαλεί το ερείπιο. Οι τρεις αυτές αξίες δεν λειτουργούν ως απόλυτες οριοθετήσεις, αλλά αλληλοεπικαλύπτονται και επιδρούν η μια στην άλλη.» Εδώ, θα πρέπει να αναφερθεί ότι η αισθητική αξία του ερειπίου δεν ταυτίζεται με την αισθητική αξία του αρχικού έργου αλλά, έγκειται στην ίδια τη φθορά της ερειπωμένης μορφής. Έτσι, η ιστορική και η αισθητική αξία του ερειπίου αντιτίθενται, καθώς: «Η πρώτη αξιολογεί αρνητικά τη φθορά γιατί δυσχεραίνει το έργο αναγνώρισης της μορφής που προϋπήρξε, ενώ η άλλη την αξιολογεί θετικά εφόσον συμβάλλει στη δημιουργία νέων χωρικών σχέσεων» (37).

έδαφος για την εισδοχή του Άσχημου στην τέχνη και στην αρχιτεκτονική.

**Το δίπολο Ωραίο/ Άσχημο.** Προχωρώντας, θα οριστεί τι είναι το Άσχημο και θα αποδειχθεί η θετική αξία της έννοιας αυτής σε μια δημιουργική διαδικασία. Πρώτα, όμως, είναι απαραίτητο να αναφερθεί τι ορίστηκε ως Ωραίο και να αναλυθεί η παραδοσιακή προσέγγιση του Άσχημου, απλώς ως αντίθετο του.

Στη μακρά παράδοση της αισθητικής, που εκκινεί από την ελληνική φιλοσοφία και τον Αριστοτέλη, το Ωραίο είναι αυτό που κατέχει μια συγγενική σχέση με το Όλον και την Αλήθεια. Οι ποιότητες του ωραίου αντικειμένου –η αρμονία, οι αναλογίες, τα ευκρινή όρια και η ιδεώδης δομή– το καθιερώνουν ως μια επίτευξη της τάξης και της ολότητας<sup>35</sup>.

Υπό τη σκοπιά της θεωρίας του Ωραίου, το Άσχημο υποβιβάζεται και καταλαμβάνει τον αρνητικό πόλο στο δίπολο ωραίο/άσχημο. Έτσι, εντοπίζεται σε ό,τι είναι αποσπασματικό, διακριτό και γενικώς είναι συναφές του σφάλματος. Ωστόσο, παρακάτω θα γίνει σαφές ότι «η ασχήμια λίγο έχει να κάνει με την ωραιότητα και ότι, στην πραγματικότητα, ωραιότητα και ασχήμια ανήκουν σε τελείως διαφορετικά πεδία»<sup>36</sup>. Μια πρώτη μεταστροφή αυτής της θέωσης του Άσχημου εντοπίζεται στις έννοιες του Ιδιοφυούς, του Υψηλού και του Γραφικού.

**Η κατάργηση του δίπολου (Ιδιοφυές, Υψηλό & Γραφικό).** Αρχικά, το Ιδιοφυές έχει μια «μεγαλειώδη σχέση με τη δομή»<sup>37</sup>, η οποία προκύπτει από τη συγχώνευση αποσπασματικών, μεμονωμένων στοιχείων –άσχημων στοιχείων– που αντιτίθενται σε αυτή. Το Ιδιοφυές, λοιπόν, «δύναται, να αναμετρηθεί με μια φαινομενικά αδύνατη εργασία· να διαμορφώσει διακριτά, ακατάλληλα στοιχεία σε ένα τελικό όλο. Όσο πιο μεγάλη είναι η δυσκολία,

<sup>35</sup> M. Cousins, “The Ugly”, AA Files (28), 1994.

<sup>36</sup> M. Cousins, “The Ugly”, AA Files (28), 61.

<sup>37</sup> M. Cousins, “The Ugly”, AA Files (28), 61.

τόσο πιο μεγάλη είναι η τελική εντύπωση, που η ολότητα προκαλεί»<sup>38</sup>. Η ολότητα ενός ιδιοφυούς έργου «είναι ακόμα πιο θριαμβευτική, γιατί έχει ξεπεράσει την αντίσταση των στοιχείων εντός της στις “στιγμές” της ασχήμιας»<sup>39</sup>. Αντίθετα, ένα ωραίο έργο, καθώς δεν δοκιμάζεται στη δομή του, καταλήγει να είναι «απλά ωραίο»<sup>40</sup>. Διαπιστώνεται, επομένως, πως η ασχήμια μπορεί να παραμορφώσει ένα έργο, αλλά μπορεί επίσης να το ενδυναμώσει.

Το Υψηλό έγκειται στην κατάπληξη και το δέος που προκαλούν τρομερά αντικείμενα σε ένα υποκείμενο. Η σκοτεινότητα, η δύναμη, η απεραντοσύνη, το μεγαλειώδες, το άπειρο, η δυσκολία, το φως, η κενότητα, η μοναξιά και η σιωπή είναι ποιότητες που δίνουν στα αντικείμενα μια τρομερή όψη<sup>41</sup>. Στο Υψηλό, η αισθητική αξία δεν φανερώνεται στο αντικείμενο/έργο αυτό καθαυτό, αλλά στη σχέση αυτού με το υποκείμενο. Ο Edmund Burke στο έργο του *Φιλοσοφική έρευνα σχετικά με την προέλευση των ιδεών μας για το Υψηλό και το ωραίο* ορίζει το Υψηλό ως:

Ό,τι είναι κατάλληλο, με οποιονδήποτε τρόπο, να προκαλέσει τις ιδέες του πόνου και του κινδύνου, δηλαδή ό,τι είναι με οποιονδήποτε τρόπο τρομερό, ή σχετίζεται με τρομερά αντικείμενα, ή λειτουργεί με τρόπο ανάλογο με τον τρόπο, είναι πηγή του Υψηλού, δηλαδή προκαλεί την σφοδρότερη συγκίνηση που είναι σε θέση να νιώσει ο νους<sup>42</sup>.

Ωστόσο, η αισθητική εμπειρία του Υψηλού, από ένα υποκείμενο, προϋποθέτει ότι το υποκείμενο αυτό δεν βιώνει κάποια άμεση απειλή πόνου ή κινδύνου.

<sup>38</sup> M. Cousins, “The Ugly”, AA Files (28), 61.

<sup>39</sup> M. Cousins, “The Ugly”, AA Files (28), 62.

<sup>40</sup> M. Cousins, “The Ugly”, AA Files (28), 61.

<sup>41</sup> Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, 115.

<sup>42</sup> E. Burke, *A Philosophical Enquiry in to the Origin of our Ideas of the Sublime and Beautiful*. Indiana: University of Notre Dame Press 1986, 39.

Η ολότητα, που εκλείπει αρχικά από το τρομερό αντικείμενο, διαμορφώνεται στη σχέση αυτού και του υποκειμένου. Το έργο ολοκληρώνεται τη στιγμή, που το υποκείμενο έρχεται αντιμέτωπο με αυτό. Ουσιαστικά, πρόκειται για την περίπτωση όπου:

Το υποκείμενο, το οποίο έχει γίνει, υπό μια έννοια, αν όχι το ίδιο το έργο τότε μέρος του, ολοκληρώνεται τη στιγμή του υψηλού. Τα χαρακτηριστικά της συμμετρίας και της αναλογίας, που μοιάζουν να λείπουν από το αντικείμενο, επανεμφανίζονται ως μια συμμετρία και αναλογία μεταξύ αντικειμένου και υποκειμένου<sup>43</sup>.

Η αισθητική θεωρία του Γραφικού συμβάλλει στην εξοικείωση με το αποσπασματικό. Ο Uvedale Price τοποθετεί το Γραφικό ανάμεσα στο Ωραίο και το Υψηλό. Έτσι, «αν το αίσθημα του Υψηλού δημιουργείται από την κατάπληξη και τον τρόμο, που προκαλούν ένταση στα νεύρα, αν το ωραίο επιφέρει την αίσθηση της ηρεμίας, η εμπειρία του Γραφικού συνδέεται με την περιέργεια που ωθεί τον νου σε μια συνεχή δραστηριότητα και αναζήτηση, κρατώντας τις νευρικές ίνες σε κατάσταση πλήρους ενέργειας»<sup>44</sup>. Το γραφικό αντικείμενο, σύμφωνα με τον Price, έχει τρεις βασικές ποιότητες, την τραχύτητα, την απότομη μεταβολή και την ακανονιστία, οι οποίες ευνοούν την ποικιλία και την περιπλοκότητα. Οι ποιότητες αυτές προσεγγίζουν το Άσχημο, καθώς βρίσκονται σε αντιδιαστολή με το ομαλό, τη βαθμιαία μεταβολή και την κανονικότητα ή συμμετρία του Ωραίου<sup>45</sup>.

**Το Άσχημο ως υπερβολή.** Σύμφωνα με τα παραπάνω, στο Άσχημο δίνεται πλέον ένας διαφορετικός ορισμός, πέρα από την παρωχημένη θεώρησή του ως αντίθετο του Ωραίου· καταργείται, έτσι, το δίπολο ωραίου και Ά-

<sup>43</sup> M. Cousins, "The Ugly", AA Files (28), 62.

<sup>44</sup> Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, 152.

<sup>45</sup> Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, 152.

σχημου. Μια πιο στιβαρή περιγραφή, για το τι είναι τελικά το Άσχημο, διατυπώνεται από τον Mark Cousins, στο δοκίμιο «Το Άσχημο».

Ο συγγραφέας θεωρεί πως «το άσχημο αντικείμενο είναι ένα αντικείμενο, το οποίο βιώνεται σαν κάτι που είναι εκεί, αλλά και σαν κάτι που δεν πρέπει να είναι εκεί»<sup>46</sup>. Η βίωση του αντικειμένου, ως κάτι που δεν πρέπει να είναι εκεί, ταυτίζεται με την ιδέα ενός αντικειμένου σε λάθος θέση, «εκτός τόπου»<sup>47</sup>. Το εκτός τόπου είναι μια έννοια, που όπως θα δούμε παρακάτω, απαντάται στην αρχιτεκτονική και στην τέχνη. Ο ορισμός αυτός του Άσχημου γίνεται πιο κατανοητός μέσα από δύο παραδείγματα: της σπίλωσης στις θρησκείες και της ψυχαναγκαστικής νεύρωσης στην ψυχολογία.

Ξεκινώντας με τις θρησκείες, το εκτός τόπου περιγράφει το υλικό πρόβλημα της σπίλωσης, που προκαλεί μιαιρότητα. Η μιαιρότητα είναι η ύλη εκτός τόπου, κάτι δηλαδή που είναι σε λάθος θέση και πρέπει να απομακρυνθεί. Ουσιαστικά, αποτελεί μια άσχημη παρακράτηση από τον «καλό χώρο»<sup>48</sup>, όχι μόνο επειδή καταλαμβάνει μέρος του, αλλά γιατί απειλεί να τον μολύνει συνολικά. Υπό αυτή τη σκοπιά, η μιαιρότητα, το άσχημο αντικείμενο, επιβάλλεται δυναμικά στο χώρο γύρω του. Έτσι, αποκαλύπτεται μια σημαντική διάσταση του άσχημου αντικειμένου, αυτή της σχέσης του με το χώρο: το Άσχημο έχει μια χωρική δυναμική, η οποία εκλείπει από το ωραίο αντικείμενο<sup>49</sup>.

Στην περίπτωση του ψυχαναγκαστικού νευρωτικού, το Άσχημο εισέρχεται στο μυαλό του, καταστρέφοντας την τάξη που αυτός έχει σχηματίσει για τα αντικείμενα. Το Άσχημο, εδώ, συνάδει με την εγγύτητα, με την απόσταση του υποκειμένου από το άσχημο αντικείμενο, καθώς, «ό,τι βρί-

<sup>46</sup> M. Cousins, "The Ugly", AA Files (28), 63.

<sup>47</sup> M. Cousins, "The Ugly", AA Files (28), 6.

<sup>48</sup> M. Cousins, "The Ugly", AA Files (28), 63.

<sup>49</sup> M. Cousins, "The Ugly", AA Files (28), 63.

σκεται σε απόσταση είναι ελεγχόμενο και ό,τι είναι εγγύτερα είναι ανεξέλεγκτο»<sup>50</sup>. Το άσχημο αντικείμενο, λοιπόν, καταβροχθίζει πάντα το χώρο ανάμεσα στο ίδιο και το υποκείμενο, αποδεικνύοντας ότι δεν είναι στατικό, στη σχέση του με αυτό.

Επιστρέφοντας στον ορισμό, το άσχημο αντικείμενο, ως κάτι που είναι εκεί και δεν θα έπρεπε να είναι, εκφράζεται ως εμπόδιο στην επιθυμία. Έτσι, στο μέτρο που η ομορφιά θεωρείται το αντικείμενο της επιθυμίας, το Άσχημο είναι το εμπόδιο που την παρακωλύει. Συνεπώς, «η ασχήμια... μπορεί να θεωρηθεί όχι απλώς ότι αναιρεί την ομορφιά, αλλά ότι έχει μια αληθινή και ανεξάρτητη διάσταση... Δεν είναι μια έλλειψη (ομορφιάς), αλλά μια υπερβολή· μια υπερβολή που απειλεί το υποκείμενο»<sup>51</sup>.

Τα παραπάνω μπορούν να εντοπιστούν στην αρχιτεκτονική, στο παράδειγμα του αρχιτεκτονικού ερειπίου της κλασικής αρχαιότητας (δομημένη ερείπωση, βλ. παρ. 37). Η εξάρθρωση δημιουργεί αποσπάσματα που δεν αποτελούν επιμέρους δομές ενός ευρύτερου όλου, αλλά αυτόνομα μορφώματα στο χώρο που παρουσιάζονται χωρίς συμφραζόμενα, χωρίς καμία πρόθεση σύνταξης. Έτσι, τα αποσπάσματα βιώνονται ως αντικείμενα σε λάθος θέση, εκτός τόπου. Η απώλεια της νοηματικής συνέχειας, ανάμεσα στα αποσπάσματα, αποτελεί εμπόδιο στην επιθυμία του υποκειμένου για ολοκλήρωση της αρχικής μορφής και αναγωγή σε αυτή.

**Το Άσχημο ως έλλειψη.** Αφού εξηγήθηκε η πρώτη υπόθεση του Cousins, θα εξεταστεί η δεύτερη υπόθεσή του περί Άσχημου, σύμφωνα με την οποία: «υπάρχει μια ειδική περίπτωση αυτού που είναι εκεί και δε θα έπρεπε· είναι αυτό που δεν είναι εκεί και θα έπρεπε»<sup>52</sup>. Η βίωση του αντικειμένου, ως κάτι που δεν είναι εκεί και θα έπρεπε, γίνεται κατανοητή ως

<sup>50</sup> M. Cousins, "The Ugly", AA Files (28), 63.

<sup>51</sup> M. Cousins, "The Ugly", AA Files (29), 3.

<sup>52</sup> M. Cousins, "The Ugly", AA Files (29), 4.



μια έλλειψη αντιστοιχίας ανάμεσα στο «εντός» και το «εκτός» του αντικειμένου· ανάμεσα σε αυτό που συνιστά την ύπαρξη του και σε αυτό που αποτελεί την αναπαράσταση της ύπαρξης<sup>53</sup>.

Αρχικά, θεωρείται δεδομένο ότι ένα αντικείμενο υπάρχει εις διπλούν, ως ύπαρξη και ως αναπαράσταση αυτής της ύπαρξης. Στη δεύτερη υπόθεση, το Άσχημο εμφανίζεται όταν το εσωτερικό «διαρρέει» και υπερβαίνει το εξωτερικό, δηλαδή την αναπαράσταση ενός αντικειμένου για το υποκείμενο. Ο Cousins αναφέρει το παράδειγμα της θέασης ενός προσώπου, όπου η αναπαράσταση επικαλύπτει την εσωτερική ύπαρξη και καθορίζει τη φαντασίωση του υποκειμένου, σχετικά με το τι είναι το εντός. Αυτή η φαντασίωση για το εντός αλλοιώνεται αιφνίδια στο θέαμα ενός τραύματος στο πρόσωπο, «με αποτέλεσμα το υποκείμενο να αντιληφθεί πως υπάρχει ένα “πίσω” του προσώπου, διαφορετικό από αυτό της φαντασίωσής του. Έτσι, το πρόσωπο υποβιβάζεται στην επιφάνεια μιας μάσκας. Αυτή είναι η στιγμή της ασχήμιας»<sup>54</sup>.

Μια άλλη περίπτωση, στην οποία εμφανίζεται το Άσχημο, είναι αυτή του φαντάσματος. Το φάντασμα είναι ένα αφύσικο θέαμα, που όμως «μας διδάσκει κάτι για την πολυπλοκότητα –ότι σε έναν ενδιάμεσο κόσμο η κατάσταση σχετικά με το τι είναι παρόν και τι όχι, δεν επιλύεται τόσο εύκολα»<sup>55</sup>. Ο Cousins αναφερόμενος στο μυθιστόρημα, *Το φάντασμα της όπερας*, περιγράφει το πρόσωπο του φαντάσματος του υπεύθυνου μηχανικού του θεάτρου και στέκεται στη μύτη του, ή καλύτερα στην ανυπαρξία της μύτης του.

Πράγματι, ιδωμένη υπό την αυστηρή έννοια της παρουσίας, η μύτη είναι απύσα. Πολλά πράγματα έχουν γίνει αντιληπτά, όμως η μύτη δεν αποτελεί ένα από αυτά. Δεν υπάρχει μύτη εδώ.

<sup>53</sup> M. Cousins, “The Ugly”, AA Files (29), 3.

<sup>54</sup> M. Cousins, “The Ugly”, AA Files (29), 4.

<sup>55</sup> M. Cousins, “The Ugly”, AA Files (29), 4.

Όμως, η άρνηση είναι ο εχθρός της προαναφερθείσας διαύγειας. Η άρνηση δεν δέχεται να είναι απλώς το αντίθετο της επιβεβαίωσης. Ακριβώς τη στιγμή, κατά την οποία η άρνηση απορρίπτει την ύπαρξη ενός αντικειμένου (Δεν υπάρχει μύτη εδώ...), δημιουργείται ένα “αρνητικό αντικείμενο”, η σκιά του αντικειμένου που δεν είναι εκεί<sup>56</sup>.

Σε σχέση με την άρνηση, ο Sigmund Freud υποστηρίζει πως: «το ασυνείδητο δεν αντιλαμβάνεται την άρνηση με τη συμβατική της έννοια, περισσότερο από ότι αντιλαμβάνεται τις συμβατικές κατηγορίες του χώρου, του χρόνου και της αιτιότητας»<sup>57</sup>.

Σύμφωνα με τους παραπάνω συλλογισμούς, το Άσχημο, ως κάτι που δεν είναι εκεί και θα έπρεπε να είναι, δεν αποτελεί μια υπερβολή αλλά μια έλλειψη, η οποία βιώνεται από το υποκείμενο ως απώλεια.

Η περίπτωση αυτή εντοπίζεται στο αρχιτεκτονικό ερείπιο της βυζαντινής αρχαιότητας (άμορφη ερείπωση, βλ. παρ. 37). Η άμορφη ερείπωση αποκαλύπτει τη μάζα των αδρανών υλικών της πέτρας και του χρώματος. Η διαλεκτική αυτή του εσωτερικού και του εξωτερικού θυμίζει το ανθρωπινό σώμα, με αποτέλεσμα η ερείπωση αυτή να περιγράφεται ως ανθρωπομορφική και να παρομοιάζεται ως τραυματισμένο σώμα και πληγή. Καθώς το υποκείμενο βιώνει την έλλειψη και την απώλεια, «η άμορφη διάνοιξη είναι ταυτόσημη με το ά-σχημο, το τρομερό»<sup>58</sup>.

### **Η θετική διάσταση του Άσχημου.** Τελικά,

Η ασχήμια, με τα ριζοσπαστικά και βίαια εγχειρήματά της, αποκαλύπτει την επισφάλεια του υποκειμένου, ιδιαίτερα στις σχέσεις του υποκειμένου με αντικείμενα στο χώρο. Είτε τα αντικείμενα βιώνονται ως κάτι που είναι εκεί και δεν θα έπρεπε να

<sup>56</sup> M. Cousins, “The Ugly”, AA Files (29), 4.

<sup>57</sup> M. Cousins, “The Ugly”, AA Files (29), 5.

<sup>58</sup> Π. Κούρος, *Αισθητική του αρχιτεκτονικού ερειπίου*, 76.

είναι, είτε ως κάτι που δεν είναι εκεί και θα έπρεπε να είναι, το υποκείμενο βιώνει τη βαθιά απειλή του να αντικρίσει μια εσωτερική έλλειψη συνοχής<sup>59</sup>,

την απειλή να μετατραπεί το ίδιο σε άσχημο αντικείμενο.

Ο τρόπος, με τον οποίο το υποκείμενο αντιδρά σε αυτήν την απειλή του άσχημου αντικείμενου, περιλαμβάνει «όλες τις συμπτωματικές ενέργειες της άμυνας»<sup>60</sup>. Έτσι, το υποκείμενο αμύνεται και «υποχωρεί με μια γκάμα δράσεων όπως είναι η αποστροφή, η απόκρυψη και η εξαφάνιση»<sup>61</sup>. Οι άμυνες, σύμφωνα με τον Cousins, είναι τα μέσα με τα οποία το υποκείμενο «αποφεύγει τη ζωή και τον θάνατο ταυτόχρονα»<sup>62</sup> και οδηγείται στην ανία. Ωστόσο, μπορούν να υπάρξουν και άλλες σχέσεις με το Άσχημο, που δεν οδηγούν απαραίτητα στην ανία, αφού «το στοιχείο το οποίο είναι απαραίτητο στην ασχήμια, είναι επίσης απαραίτητο και στην παραγωγικότητα: είναι αυτό της ζωντάνιας»<sup>63</sup>. Υπάρχει η περίπτωση, λοιπόν, στην οποία ενεργοποιείται στο υποκείμενο μια εκδήλωση ανταναικλαστικού έναντι στην ασχήμια<sup>64</sup>. Αυτό το ανταναικλαστικό περιγράφει μια αντίδραση και μια ευχή για καταστροφή του αντικειμένου, καθώς «προκαλεί την επιθυμία να το απαλείψω»<sup>65</sup>. Πέρα, λοιπόν, από την αμυντική αντίδραση, το Άσχημο μπορεί να προκαλέσει και μια επιθετική αντίδραση, μια δολοφονική ζωντάνια που κινητοποιεί μια λιμπιντική ενέργεια. Έτσι, «η ζωντάνια είναι η ικανότητα του υποκειμένου να υπομένει, πράγματι να απολαμβάνει, μια πραγματικότητα που περιλαμβάνει τον θάνατό του, χωρίς να υποχωρεί πίσω από ένα αμυντικό τείχος»<sup>66</sup>. Αυτή είναι και η θετική διάσταση του Άσχημου, σε

<sup>59</sup> M. Cousins, "The Ugly", AA Files (29), 6.

<sup>60</sup> M. Cousins, "The Ugly", AA Files (29), 6.

<sup>61</sup> M. Cousins, "The Ugly", AA Files (29), 6.

<sup>62</sup> M. Cousins, "The Ugly", AA Files (29), 6.

<sup>63</sup> M. Cousins, "The Ugly", AA Files (29), 4.

<sup>64</sup> M. Cousins, "The Ugly", AA Files (30).

<sup>65</sup> M. Cousins, "The Ugly", AA Files (30), 68.

<sup>66</sup> M. Cousins, "The Ugly", AA Files (30), 68.

σχέση με το Ωραίο.

Η αναγωγή του Άσχημου, σε θετική διάσταση σε ένα έργο, έχει ως αποτέλεσμα η αποσύνθεση της αρχιτεκτονικής, το ερείπιο, να θεωρείται ένα νέο δημιουργικό έργο, που απλώς διαφέρει από το αρχικό. Τα διασωθέντα αποσπάσματα συνιστούν το τελευταίο στάδιο μιας μακράς διαδικασίας αποσύνθεσης του αρχικού έργου. Οι στοιχειώδεις, όμως, αυτές αρχιτεκτονικές μπορούν να αναχθούν σε «γενικότερες ουσιώσεις της αρχιτεκτονικής πράξης»<sup>67</sup>. Το ερείπιο αποκαλύπτει την ουσιαστική φύση της αρχιτεκτονικής, την κάνει άμεσα ορατή, περισσότερο από οποιαδήποτε άλλη στιγμή της ζωής του αρχιτεκτονήματος. Το ερείπιο έχει καλλιτεχνική αξία, όχι παραβλέποντας την ερείπωση του, αλλά ακριβώς εξαιτίας αυτής· όχι παρά την ασχήμια του, αλλά λόγω αυτής.

<sup>67</sup> Για την μετα-ενοσιολογική τέχνη, βλ. P. Osborne, “Where is the Work of Art?: Contemporary Art, Spatialisation and Urban Form”, στο: E. Whittaker & A. Landrum (επιμ.), *Nonsite to Celebration Park: Essays on Art and the Politics of Space*. London: Antony Rowe 2008. Η μετα-ενοσιολογική τέχνη εμφανίστηκε στα τέλη του 1960 και στις αρχές του 1970, ως ένα μητροπολιτικό αστικό φαινόμενο. Είναι, δηλαδή, ένα καλλιτεχνικό ρεύμα που αναδύθηκε παράλληλα με την αντικατάσταση των κοινωνικών σχέσεων με σχέσεις συναλλαγής και με την εξέλιξη του αστικού τοπίου σε μια νέα, αφηρημένη αστική μορφή, τη μητρόπολη. Η μητροπολιτική αστική μορφή δεν αποτελεί μια άρνηση του “τόπου” ή του απόλυτου χώρου, αλλά μια ανάδυση μη-τόπων συνάντησης, συνάθροισης και συγχρονισμού. Οι μη-τόποι παραμένουν διαλεκτικά εμπλεκόμενοι με τον χώρο των τόπων, μέσα από τις οικονομικές συναλλαγές στις διαδικασίες παραγωγής και ανταλλαγής. Η μητρόπολη ενοποιεί και συμπυκνώνει τους δύο αυτούς τύπους τόπων σε μια αδιάκοπη διαδικασία καταστροφής και χωρικής επανενσάρκωσης σχέσεων και συνθηκών συναλλαγής. Η σύγχρονη, λοιπόν, χωρική ιδιαιτερότητα χαρακτηρίζεται από μια παγκόσμια διαλεκτική μεταξύ τόπων, μη-τόπων και ροών. Αυτή η διαλεκτική μεταξύ τόπων και μη τόπων προσαρμόζεται στην μετα-ενοσιολογική τέχνη ως μια διαλεκτική μεταξύ αισθητικών και ενοσιολογικών διαστάσεων. Σε αυτή τη διαλεκτική σχέση, μπορούμε να πούμε πως συμπυκνώνεται ο μετα-ενοσιολογικός της χαρακτήρας. Η μετα-ενοσιολογική τέχνη προκύπτει, λοιπόν, από την αναγνώριση της πλάνης που χαρακτηρίζει τον απόλυτο αντι-αισθητισμό της ενοσιολογικής τέχνης, αλλά και από την αναγνώριση ότι η ενοσιολογική διάσταση της τέχνης είναι αδύνατο να εξαλειφθεί. Η τέχνη είναι μετα-ενοσιολογική στο βαθμό στον οποίο, αναστοχαστικά, ενσωματώνει την αλήθεια της ενοσιολογικής τέχνης.

Η αναγνώριση της συνεισφοράς του Άσχημου επηρεάζει και τη μετέπειτα καλλιτεχνική δημιουργία. Το Άσχημο, όπως θα δούμε παρακάτω, καταρρίπτει τα όρια και τους περιορισμούς της τέχνης και της αρχιτεκτονικής. Αυτό έχει ως επακόλουθο να επαναπροσδιοριστεί το έργο τους και να αναδυθούν διάφορες χρήσεις του Άσχημου στη δημιουργική διαδικασία.

**Λειτουργίες του Άσχημου στην τέχνη και την αρχιτεκτονική.** Η μεταενοσιολογική τέχνη<sup>68</sup> ασχολείται με το ζήτημα του Άσχημου και ανατρέπει τις θεωρήσεις περί του τι είναι το έργο τέχνης<sup>69</sup> και ποια τα όριά του. Η τέχνη αυτή διαμορφώνεται μέσα από μια γόνιμη αλληλεπίδραση με την αρχιτεκτονική με μεγάλη χωρική σημασία, η οποία αποκαλείται «αρχιτεκτόνιση της τέχνης»<sup>70</sup>. Η τέχνη στρέφεται στην αρχιτεκτονική γιατί αυτή, «ως σημαίνον του κοινωνικού, της λειτουργικότητας ή της πρακτικότητας της μορφής»<sup>71</sup>, προσφέρει μια προνομιά πρόσβαση στη σύγχρονη. Έτσι, η αρχιτεκτονική διάσταση της μετα-ενοσιολογικής τέχνης εκφράζεται ως «η κοινωνική και χωρική αποτελεσματικότητά της· αντιπροσωπεύει την κοινωνική παρουσία της τέχνης, τη φιλοδοξία της να

<sup>68</sup> Για τις θεωρήσεις περί έργου τέχνης, βλ. M. Cousins, "The Ugly", *AAFiles* (28), 61: «[το έργο τέχνης] πρέπει να είναι κατανοητό ως όλο. Αυτό, με τη σειρά του, εγγυάται ότι το έργο τέχνης παρουσιάζει τις κατάλληλες σχέσεις με τον εαυτό του και με ό,τι δεν αποτελεί εαυτό του, με το εντός και το εκτός του. Η μορφή του είναι σαφής και ευκρινής. Εσωτερικά επιδεικνύει συνοχή· εξωτερικά εγκαθιδρύει ένα ευδιάκριτο όριο μεταξύ του ιδίου και του περιβάλλοντος κόσμου. Έτσι, ορίζεται μια σχέση μεταξύ της τελειότητας και της ιδέας για το ωραίο αντικείμενο. Σε αυτή τη περίπτωση, τελειότητα δεν σημαίνει, όπως για εμάς, το ζενίθ της ομορφιάς. Το τέλειο αντικείμενο είναι, καλύτερα, αυτό το οποίο είναι τελειωμένο, ολοκληρωμένο. Οποιαδήποτε προσθήκη ή αφαίρεση από το αντικείμενο θα κατέστρεφε την μορφή του. Αυτή η ιδέα της περάτωσης σχετίζεται, όχι με την έννοια της διάρκειας ενός έργου, αλλά με την έννοια της έκφρασης μιας αδιαίρετης ολότητας».

<sup>69</sup> P. Osborne, "Non-places and the Spaces of Art", *The Journal of Architecture* 6, 2001, 191.

<sup>70</sup> P. Osborne, "Where is the Work of Art?: Contemporary Art, Spatialisation and Urban Form", 18.

<sup>71</sup> P. Osborne, "Where is the Work of Art?: Contemporary Art, Spatialisation and Urban Form", 18.

επιφέρει αλλαγή»<sup>72</sup>.

Η αρχιτεκτονική της τέχνης σηματοδοτεί την «καταστροφή της ιδιαιτερότητας του μέσου»<sup>73</sup>. Η λογική ότι «τα πάντα είναι αρχιτεκτονική» υιοθετείται από την τέχνη και εκφράζεται με την άποψη ότι «οτιδήποτε μπορεί να γίνει τέχνη». Οι εκφράσεις αυτές –«τα πάντα» και «οτιδήποτε»– απλοποιούνται και αντικαθίστανται από τη λογική ότι η τέχνη εντοπίζεται σε «τίποτα συγκεκριμένο», ή απλώς στο «τίποτα»<sup>74</sup>. Αυτό το παιχνίδι με τις λέξεις έχει σαν αποτέλεσμα, η μετα-ενοσιολογική τέχνη να οδηγηθεί σε μια «ρευστή πολλαπλότητα μορφών υλοποίησης»<sup>75</sup>. Έτσι, οι πιθανές υλικές μορφές γίνονται άπειρες και οι πιθανές υλοποιήσεις μιας μεμονωμένης τέχνης-ιδέας απεριόριστες. Πέρα από την πολλαπλότητα των μορφών, το “ανοικτό” του χρόνου κάνει άπειρες τις εγγενείς πολλαπλές χωρικές πιθανότητες του έργου. Μπορούμε, λοιπόν, να πούμε πως τα όρια του μετα-ενοσιολογικού έργου τέχνης είναι χωρικά, υλικά και χρονικά ελατά. Το έργο τέχνης είναι «οπουδήποτε ή πουθενά»<sup>76</sup>.

Επιστρέφοντας στο “Ασχημο” του Cousins, βλέπουμε πως η μετα-ενοσιολογική τέχνη κινείται σε εντελώς διαφορετικά πεδία από αυτά του Ωραίου και της ολότητας. Πράγματι, η σύνδεση μεταξύ της θεωρίας του Ασχημου και της μετα-ενοσιολογικής τέχνης γίνεται ολοένα και πιο ευκρινής, καθώς το εντός –η ενοσιολογική διάσταση του έργου τέχνης– υπερβαίνει χωρικά, υλικά και χρονικά το εκτός –την αισθητική διάστασή του. Το μετα-ενοσιολογικό έργο δεν έχει όρια και αποκτά μια χωρική δυναμική,

<sup>72</sup> P. Osborne, “Where is the Work of Art?: Contemporary Art, Spatialisation and Urban Form”, 19.

<sup>73</sup> P. Osborne, “Where is the Work of Art?: Contemporary Art, Spatialisation and Urban Form”, 19.

<sup>74</sup> P. Osborne, “Where is the Work of Art?: Contemporary Art, Spatialisation and Urban Form”, 18.

<sup>75</sup> P. Osborne, “Where is the Work of Art?: Contemporary Art, Spatialisation and Urban Form”, 29.

<sup>76</sup> M. Cousins, “The Ugly”, AAFiles (28), 61.

αντικαθιστώντας το στατικό, ολοκληρωμένο και οριοθετημένο ωραίο έργο<sup>77</sup>.

Αυτή η σχέση μεταξύ τέχνης και αρχιτεκτονικής είναι αμφίδρομη. Συνεπώς, εγκαινιάζει μια νέα θεώρηση στην αρχιτεκτονική, εμπλουτίζοντας την με πληροφορίες και έννοιες. Τα θεμέλια για αυτή τη νέα αντίληψη τίθενται από καλλιτεχνικά έργα που αφορμώνται από μια διάθεση κριτικής στο μοντερνισμό, αλλά και στη μεταμοντέρνα κριτική του μοντέρνου. Καλλιτέχνες όπως ο Robert Smithson, ο Matta-Clark και οι Bernd και Hilla Becher, ασχολούνται με τις χρονικότητες του “πριν” και του “μετά” στην αρχιτεκτονική, με την αρνητική αρχιτεκτονική, με τα αθέατα τμήματα των κτιρίων και των πόλεων, που τόσο μεθοδικά παραλείπονται ως “άσχημα”<sup>78</sup>. Τα παραμελημένα κτίρια ανάγονται σε κρίσιμους ιστορικούς χώρους. Κυρίως, το βιομηχανικό κτίριο και η προαστιακή κατοικία εμφανίζονται ως μετα-ερείπια των διαφόρων μοντερνιστικών ουτοπιών και μεταμορφώνονται από τους καλλιτέχνες<sup>79</sup>. Σε μια προσπάθεια κατανόησης της κριτικής που ασκείται, θα αναφερθεί παρακάτω η αντίληψη του μοντέρνου και του μεταμοντέρνου, για τη μνημειακότητα και το βιομηχανικό μνημείο.

Αρχικά, το μοντέρνο κίνημα αντλεί την έμπνευσή του από τον τεχνολογικό ορθολογισμό των Αμερικανών μηχανικών, μετατρέποντας τα εργοστάσια σε σύμβολα της αρχιτεκτονικής μνημειακότητας. Σύμφωνα με τον W. Gropius και τον Le Corbusier, το εργοστάσιο αποτελεί την πιο κατάλ-

<sup>77</sup> M. Krivý, “Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher”, *Journal of Architecture* 15, 2010, 827-852.

<sup>78</sup> E. Whittaker & A. Landrum, *Nonsite to Celebration Park: Essays on Art and the Politics of Space*.

<sup>79</sup> M. Krivý, “Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher”.

ληλη αρχιτεκτονική εικόνα, μια καθαρά μνημειακή εικόνα, που αναπαριστά την τεχνολογική πρόοδο, την παραγωγή και την κατανάλωση. Οι βιομηχανικές κατασκευές αποτελούν τα ορόσημα του οράματος της μελλοντικής πόλης, η οποία είναι σχεδιασμένη σύμφωνα με τις επιστημονικές αρχές της μηχανικής<sup>80</sup>.

Καθώς, όμως, το βιομηχανικό κτισμένο περιβάλλον αρχίζει να φθίρεται, να χάνει τη λειτουργία του και να καταρρέει, «το μνημειακό όραμα του μέλλοντος γίνεται αντικείμενο της μεταμοντέρνας κριτικής». Σύμφωνα με τον R. Venturi και τον D. Scott-Brown, οι μοντερνιστές, στην προσπάθειά τους να απαρνηθούν τα μη λειτουργικά σύμβολα και τα διακοσμητικά στοιχεία, καταλήγουν τελικά να παράγουν ένα αρχιτεκτονικό αντικείμενο, το οποίο είναι το ίδιο σύμβολο. Αντί για την ολιστική πολεοδομία και την αρχιτεκτονική που βασίζεται στον επιστημονικό και τεχνολογικό ορθολογισμό, ο Venturi και ο Scott-Brown αντιπροτείνουν το «ζωτικό χάος» και τον αρχιτεκτονικό συμβολισμό του άσχημου και του «συνηθισμένου»<sup>81</sup>. Αν και η μεταμοντέρνα κριτική είναι εύστοχη, δεν καταφέρνει τελικά να πετύχει την χειραφέτηση της αρχιτεκτονικής, αφού απλώς αντικαθιστά το ορθολογικό σχέδιο με την κυριαρχία της αγοράς. Έτσι,

Λέξεις και σύμβολα μπορούν να χρησιμοποιούνται στο χώρο για εμπορική πειθώ. Γενικά, τα πράγματα δεν βελτιώθηκαν ιδιαίτερα όταν αντί για την αρχιτεκτονική που επικοινωνεί τον ηρωισμό ενός τεχνολογικού, ορθολογικού μέλλοντος, έχουμε μια που μας πείθει με την σοφιστική γλώσσα των τελευταίων

<sup>80</sup> M. Krivý, "Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher".

<sup>81</sup> M. Krivý, "Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher" στο ίδιο



διαφημιστικών τρικ<sup>82</sup>.

Η μετα-εννοιολογική τέχνη χαράσσει μια νέα δίοδο για την αρχιτεκτονική που απομακρύνεται από τις προηγούμενες τάσεις και κριτικές της. Εισάγονται και αποκτούν, λοιπόν, πρωτεύοντα ρόλο οι όροι «μερισμός του αισθητού» και «αρνητικότητα»<sup>83</sup>. Ο μερισμός του αισθητού, που εισάγεται από τον Rancière, περιγράφει «μια οργανωτική αρχή που χωρίζει το όλο σε τμήματα και αποφασίζει με ποιον τρόπο τα μεμονωμένα τμήματα συμμετέχουν σε αυτό το κοινό όλο»<sup>84</sup>. Στην αρχιτεκτονική, ο μερισμός του αισθητού θέτει ουσιαστικά τα όρια μεταξύ του «τι είναι αρχιτεκτονική και τι όχι, τι είναι αρχιτεκτονική και τι απλά ένα κτίριο»<sup>85</sup>. Ο Rancière εισάγει τον όρο «part that has no part»<sup>86</sup>, για να περιγράψει τα τμήματα που αντιτίθενται στον μερισμό του αισθητού και τον αμφισβητούν. Έτσι, «ο υπάρχων μερισμός του αισθητού αμφισβητείται όταν ένα τμήμα αρνείται να ταυτιστεί με την συγκεκριμένη θέση του, χωρίς όμως να παίρνει αμέσως μια άλλη συγκεκριμένη θέση εντός του όλου. Ανήκει μεν στο όλο, αλλά ταυτόχρονα έχει αποκλειστεί από μια συγκεκριμένη θέση στο όλο»<sup>87</sup>. Αυτός ο ορισμός θυμίζει τον ορισμό που δίνει ο Cousins για το Άσχημο κατά την πρώτη του υπόθεση («είναι αυτό που είναι εκεί ενώ δεν θα έπρεπε να είναι»). Το άσχημο αντικείμενο είναι αυτό που βρίσκεται σε λάθος θέση, χωρίς όμως αυτό να

<sup>82</sup> M. Krivý, "Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher", 833.

<sup>83</sup> M. Krivý, "Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher".

<sup>84</sup> M. Krivý, "Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher", 833.

<sup>85</sup> M. Krivý, "Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher", 833.

<sup>86</sup> M. Krivý, "Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher".

<sup>87</sup> M. Krivý, "Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher", 834.

σημαίνει ότι υπάρχει σωστή θέση γι' αυτό<sup>88</sup>. Ο Rancière, με τον όρο «part that has no part», περιγράφει ακριβώς αυτή τη συνθήκη.

Ο όρος της αρνητικότητας εισάγεται, από τον Μ. Krivy, ως πιο κατάλληλος σε έναν προβληματισμό για την αρχιτεκτονική και αποτελεί μια γενίκευση του όρου «part that has no part». Η αρνητικότητα

Εκφράζει αυτές τις όψεις της αρχιτεκτονικής που έχουν αμφίσημη θέση, να είναι μέρος της και να εξαιρούνται από αυτήν... αντιπροσωπεύει το τι έρχεται “πριν” και “μετά”, τι είναι κοινώς κατανοητό ως αρχιτεκτονική. Η αρνητικότητα αντιπροσωπεύει την “αόρατη” υλικότητα της αρχιτεκτονικής –τα τμήματα των κτιρίων και του αστικού χώρου, που συνήθως αγνοούνται και έμμεσα περνούν στην αντίληψη σαν να μην είναι μέρος μιας “πραγματικής” αρχιτεκτονικής και μιας “πραγματικής” πόλης<sup>89</sup>.

Έτσι, «μια επίκληση της αρνητικότητας είναι λοιπόν μια υπενθύμιση του “εκτός” της αρχιτεκτονικής»<sup>90</sup>.

Η συνεισφορά της μετα-ενοσιολογικής τέχνης έγκειται στην εξερεύνηση της αρνητικότητας στην αρχιτεκτονική. Ως τότε, αυτή παραλείπει, ή προσπαθεί να εξαλείψει, όλα εκείνα τα μέρη της που θεωρούνται ασυνέχειες. Οι καλλιτέχνες αποδεικνύουν εμπράκτως ότι η αρνητικότητα δεν αντιτίθεται, αλλά αποτελεί μέρος της. Επομένως,

Τα έργα τέχνης τους φέρνουν στο προσκήνιο την κόντρα, αρχικά, μεταξύ της αναπόφευκτης συνέχειας της αρχιτεκτονικής ως μια διαδικασία και της ασυνέχειάς της όταν είναι μειωμένη σε μια σειρά αντικειμένων, όπως επίσης και την αντίθεση, μεταξύ της

<sup>88</sup> M. Cousins, “The Ugly”, AAFiles (28), 63.

<sup>89</sup> M. Krivý, “Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher”, 834.

<sup>90</sup> M. Krivý, “Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher”, 834.

συνέχειας του αστικού και αρχιτεκτονικού χώρου και της ασυνέχειας του, όταν οι αντιλήψεις μας τον μειώνουν στα μνημειακά και σημαντικά κομμάτια<sup>91</sup>.

Καθώς η αρνητικότητα εμπεριέχεται στο Άσχημο, μπορούμε να πούμε ότι στο έργο διαφόρων καλλιτεχνών εξερευνάται και αποκαλύπτεται η θετική και δημιουργική διάσταση του Άσχημου στην αρχιτεκτονική. Στα έργα αυτά αναιρείται ο αυτοπεριορισμός της τέχνης και της αρχιτεκτονικής σε μια μόνο χωρικότητα και χρονικότητα, αυτή του Ωραίου. Εισάγεται, έτσι, το Άσχημο και τα όρια, χωρικά και χρονικά, καταρρίπτονται. Το εκτός χώρου και χρόνου ξεδιπλώνεται.

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<sup>91</sup> M. Krivý, "Industrial Architecture and Negativity: The Aesthetics of Architecture in the Works of Gordon Matta-Clark, Robert Smithson and Bernd and Hilla Becher", 827.

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## Neuroeducation and Neuroethics Limitation

**[Abstract]** Neurofeedback is a way to train the brain to present-oriented, adaptable, flexible and open changes. EEG Biofeedback involves helping a person learn how to modify his brainwave activity in order to improve attention and impulsivity, to reduce anxiety and depressive symptoms as well as to reduce aggressive behavior and migraines. Neurofeedback allows users to get instantaneous feedback about brain wave activity. Brainwave activity is measured on an EEG (electroencephalogram). Brain and mind states are correlated with electrical signal activity; the EEG record information about brain function. For instance, Delta waves are correlated with the sleeping state; Theta Waves reveal states of creativity and spontaneity. In addition, Alpha Waves are noticed during relaxed states, and Beta Waves appear mostly during paying an attention to tasks. The sensors used are placed on the scalp and ear and pick up on the individual's brainwave activity. This feedback is displayed in the form of games on the computer screen. By maintaining the brainwave in a certain frequency, the individual is rewarded with visual and auditory feedback. The EEG reveals patterns of repetitiveness, coherence, and intensity, which can be analyzed and used to monitor the of brain activity. Over time, the brain learns to adjust and stay more reliably within the intended range.

The ethical issue in neurofeedback is a topic of concern in basic science and clinical research. Human subjects and patients undergoing research and treatment exhibit their naturally judgmental nature on what is "moral" or "ethical" and raise several questions about dilemmas in regards to moral and ethical issues about clinical treatment regimens. Ethical reflections emerging from neuroscience research and clinical neurology formed a new discipline known by the term Neuroethics. The field of Neuroethics has emerged as a novel branch of bioethics-related with ethical challenges in neuroscience and neurotechnology. Neuroethics is the study of ethical, legal and social implications that arise from scientific findings concerning the brain while performing basic science and clinical research within the frame of neuroscience. Neuroethics focus on these ethical issues about psycho-pharmaceuticals and other ways of intervening in the mind as well as the implementation on neuroscience itself. Furthermore, Neuroethics deals with the regulation of Neuroscientific approaches, within the frame traditional moral and philosophical problems. Those moral issues mainly concern the nature of free will and moral responsibility, self-deception aspects, limitations in free will and the nature of personhood. Neuroethics encompasses the numerous ways and diverse methodologies through which developments in basic and clinical neuroscience traverse with social, legal, moral and ethical issues.

Ethical issues have always been a topic of concern in basic science and clinical research. The ethical effects of neuroscience research have adopted the name “neuroethics”. Human subjects and patients undergoing research and treatment exhibit their concern on what is “moral” or “ethical” and raise several questions and dilemmas in reference moral and ethical issues posed by scientific research and clinical treatment. Neuroethics is involved with the several ways and various methodologies through which developments in basic and clinical neuroscience negotiate with social, legal, moral and ethical issues. The field of neuroethics is described as empirical neuroethics and additionally, methodological issues are considered in theoretical neuroethics.

**[Keywords]** Neuroeducation, Neuroethics, Neuroscience, Neuroscience of Ethics, Ethics of Neuroscience

**I**ntroduction. Current technologies and neuroscience progress have contributed to notable scientific discoveries and raised numerous philosophical, ethical, legal, and social issues. Research in “neuroethics” has identified various ethical issues. Those issues are hard to be managed from both an experimental and a social perspective, such as criminal applications of brain scans, incidental findings during non-clinical brain imaging, and cognitive enhancement<sup>1</sup>. Ethics is closely associated with religion, nationality, culture, and social background, whereas science is strongly connected with economics, politics etc., of the society to which individuals belong. Neuroethics is the study of ethical, legal and social implications that arise when scientific findings of the brain and behavior are carried into medical practice, legal interpretations, and health and social policy<sup>2</sup>. Ethical problems emerging from neuroscience research and clinical neurology have led to the development of a novel discipline termed “Neuroethics”. Neuroethics takes into consideration ethical-legal and social-moral standards while involving neuro-

<sup>1</sup> T. Fukushi, O. Sakura & H. Koizumi, “Ethical Considerations of Neuroscience Research: The Perspectives on Neuroethics in Japan,” *Neurosci. Res.* 57, 2007, 10-6.

<sup>2</sup> S. Morein-Zamir & B. Sahakian, “Neuroethics and Public Engagement Training Needed for Neuroscientists,” *Trends Cogn. Sci.* 14, 2010, 49-51.

science and clinical research in the field of neuroscience. Neuroethics is described in both empirical and theoretical formulas considering practical topics and theoretical strategies. Moreover, these days modern researchers explicitly make a distinction between “ethics of neuroscience” and “neuroscience of ethics”. The first one deals with ethical problems arising from novel methods of interventions regarding the brain and the second one examine the neural mechanisms and treatment issues that underlie moral practices.

**Cognitive neuroscience.** Neuroscience discipline derives from fields like neurology, psychology, physiology, and biology, or concluding as brain science. The essential educational field is the development of techniques for brain imaging while performing various cognitive functions. Cognitive neuroimaging has proceeded to the perception of the various functions involved in learning and made connections of neuroscience with education and special education in particular. Namely, neuroimaging has enabled scientists to do research for complex processes related to speech and language, thinking and reasoning, reading, and mathematics<sup>3</sup>. Educational neuroscience is evolving at the interface of neuroscience, cognitive sciences, and education. Namely, the education focuses exclusively on enhancing learning and the neurosciences only on brain mechanisms related to learning, nevertheless, the forthcoming research of education and the neurosciences are tied together<sup>4</sup>. Educational neuroscience, within the frame of experimental method and case study design in accessing real-time information about the brain, shed light on several cognitive functions. Namely to functions related to learning procedures like attention, memory, language, speech, emotion, consciousness, and

<sup>3</sup> U. Goswami, “Neuroscience, Education and Special Education,” *Br. J. Spec. Educ.* 31, 2004, 175-183.

<sup>4</sup> A. Nouri, “Practical Strategies for Enhancing Interdisciplinary Collaboration in Neuroeducational Studies,” *International Journal of Cognitive Research in Science, Engineering and Education (IJCRSEE)* 1, 2013, 94-100.

other higher cognitive functions<sup>5</sup>. According to cognitive neuroscience concepts, learning is related to general memory abilities. These include declarative memory, namely the ability to recall facts, but also nondeclarative forms of memory such as the acquisition of skills and emotional responses<sup>6</sup>. Considering the consequence of learning in education, several researchers focus on the interface between neuroscience and education. They notice that learning include the transformation of learners' biological processes, perceptions and interpretations of meaning. The consistency of free will and self-determination is considered to contribute essentially to learning<sup>7</sup>. Several enhancement methods are used to expand the proficiency and range of the various mental activities, such as storing and retrieving information. Neuroenhancement describes the use of neuroscience-based techniques for enhancing cognitive function affecting the human brain and nervous system, altering its properties in order to increase cognitive performance<sup>8</sup>.

**Neurofeedback training.** The brain is the intricate system of chemical and electrical activities with about 100 billion neurons. Neurofeedback systems are extremely personalized brain training software that urges the central nervous system to use the best of the brain's neural resources and is similar to physical training for the body.

Neurofeedback improves brain function in terms of better engagement in the psychotherapy process, in consciousness and healthy decisions. Neurofeedback training provides an additional treatment alternative for people with eating disorders, addictions, mood disorders, anxiety and attention

<sup>5</sup> H. Lalancette & S. R. Campbell, "Educational Neuroscience: Neuroethical Considerations," *Int. J. Environ. Sci. Educ.* 7, 2012, 37-52.

<sup>6</sup> L. R. Squire, "Memory Systems of the Brain: A Brief History and Current Per," *Neurobiol. Learn. Mem.* 82, 2004, 171-177.

<sup>7</sup> K. E. Patten & S. R. Campbell, *Educational Neuroscience: Initiatives and Emerging Issues*. John Wiley & Sons 2011.

<sup>8</sup> V. P. Clark & R. Parasuraman, "Neuroenhancement: Enhancing Brain and Mind in Health and in Disease," *Neuroimage* 85, 2014, 889-94.



deficit disorder. Neurofeedback training (NFB) has been used for the first time in around the 1960's nevertheless, it has not yet gained traction as a typical mediation, considering the fact that neurofeedback training equipment is considered to be expensive. Nonetheless, there is a rising amount of research cases providing evidence about neurofeedback efficacy in dealing these disorders. It is worth mentioning that neurofeedback training stabilizes the brain in order to reduce anxiety and depression and handle eating disorders and other addictions. The neurofeedback training method is a 100% non-invasive, drug-free, brain training system that advantages the central nervous system to make the best use of the human brain's resources. Neurofeedback is the direct training of brain function, by which the brain learns to function more efficiently. The brain in action is observed from moment to moment and that information is shown back to the neurofeedback training participant. While the participant changes his own brain activity he is rewarded in order to produce more appropriate patterns. This leads gradually to the more efficient learning process.

**Neurofeedback protocols.** Neurofeedback is a way to train the brain to present-oriented, adaptable, flexible and open changes. EEG Biofeedback involves helping a person learn how to modify his brainwave activity in order to improve attention and impulsivity, to reduce anxiety and depressive symptoms as well as to reduce aggressive behavior and migraines. Neurofeedback allows users to get instantaneous feedback about brain wave activity. Brainwave activity is measured on an EEG (electroencephalogram). Brain and mind states are correlated with electrical signal activity; the EEG record information about brain function. For instance, Delta waves are correlated with the sleeping state; Theta Waves reveal states of creativity and spontaneity. In addition, Alpha Waves are noticed during relaxed states, and Beta Waves appear mostly during paying an attention to tasks. The sensors used are placed on the scalp and ear and pick up on the individual's brainwave activity. This feedback is displayed in the form of games on the computer screen. By maintaining the

brainwave in a certain frequency, the individual is rewarded with visual and auditory feedback. The EEG reveals patterns of repetitiveness, coherence, and intensity, which can be analyzed and used to monitor the of brain activity. Over time, the brain learns to adjust and stay more reliably within the intended range.

Neurofeedback training is based on implicit and nonconscious learning and conditioning. A common protocol in neurofeedback training to enhance cognition is to normalize abnormal EEG frequencies, is the protocol the decrease Theta and increase sensory motor rhythm (SMR) activity (10-13 Hz) in order to improve cognitive performance. The executive system is a theorized cognitive system in psychology that controls and manages other cognitive processes. This system is related to processes that are referred to as the executive function, executive functions, supervisory attentional system, or cognitive control. These functions are mainly carried out by prefrontal areas of the frontal lobe. Executive function is a basic term for cognitive procedures such as planning, working memory, attention, problem-solving, verbal reasoning, inhibition, mental flexibility, multi-tasking, initiation and monitoring of activities.

**Neurofeedback applications.** Neurofeedback is additionally called EEG Biofeedback due to the fact that is mainly based on electrical brain activity recording with the use of electroencephalogram (EEG). Neurofeedback training is based in self-regulation while biofeedback is applied straight to the brain. Self-regulation is essential for brain function and enhances the central nervous system function. Neurofeedback training addresses to problems of human brain dysregulation, like anxiety-depression spectrum, attention deficits, behavior disorders, various sleep disorders, headaches and migraines, PMS and emotional disturbances. Additionally, it is used for organic brain conditions such as seizures, the autism spectrum, and cerebral palsy. Specific neurofeedback training protocols are used to enhance several brain irregularities like cognitive function, attention, anxiety and depression, seizures, migraine,

traumatic brain injury, and stroke. In order to decide the proper protocol for each case simple neurodiagnostic and neuropsychological tests are used<sup>9</sup>. Neuroscientists untangle methods of recovery after brain injury and struggle with questions about the brain and consciousness. Numerous ethical challenges are posed while keeping moral issues in mind, the theoretical, practical, and ethical considerations are taken into consideration<sup>10</sup>.

**Neuroethics.** The ethical issue in neurofeedback is a topic of concern in basic science and clinical research. Human participants undergoing research and treatment express their aspect in reference to what is “moral” or “ethical” and raise several dilemmas in regards to moral and ethical issues about clinical treatment methods. Ethical dilemmas derived from neuroscience research and clinical neurology formed a new discipline known by the term Neuroethics. The field of Neuroethics has arisen as a new branch of bioethics-related with ethical considerations in neuroscience and neurotechnology. Neuroethics is the study of ethical, legal and social implications that arise from scientific research results concerning the brain while performing basic science and clinical research within the frame of neuroscience. Neuroethics focus on these ethical issues about psycho-pharmaceuticals and methods of intervening in the human brain. Furthermore, neuroethics deals with the regulation of neuroscientific approaches, within the frame classical moral and philosophical aspects. Those moral issues primarily concern the nature moral responsibility, self-deception aspects, limitations in free will and the nature of personhood.

Neuroethics takes into consideration ethical-legal and social-moral norms while performing science and clinical research within the frame of neu-

<sup>9</sup> M. Shrivastava & M. Behari, “Neuroethics: A Moral Approach towards Neuroscience Research,” *Arch. Neurosci.* 2, 2014.

<sup>10</sup> C. Weijer, A. Peterson, F. Webster, M. Graham, D. Cruse, D. Fernández-Espejo, T. Gofton, Gonzalez-Lara, L. E, A. Lazosky, L. Naci, L. Norton, K. Speechley, B. Young, & A. M. Owen, “Ethics of Neuroimaging after Serious Brain Injury,” *BMC Med. Ethics* 15, 2014, 41.

rosience. The ethical challenges also put a great pressure on research investigators for their accountability as well as being answerable to the public about the implications of their work for health care and society. The former deals with ethical problems arising from new forms of interventions regarding the brain and the latter explore the neural mechanisms and treatment issues that may possibly underlie moral practices.

**Neuroscience of Ethics.** Another field of neuroethics has emerged as “neuroscience of ethics” where ethical challenges and moral issues are raised within the perception of behavior neural bases of behavior, personality, consciousness, treatment, and states of spiritual transcendence. This field focuses on the multitude of neuroethical issues, such as informed consent from human subjects for treatment and research, diagnostic and prognostic purposes, and also the subjectivity of data interpretation. Taking into consideration the risk assessment and the informed consent provision and capacity of patients, it is essential to follow ethical and moral limitations in several domains of clinical neuroscience and research, namely clinical neurology, biomedical research, genetic studies, stem cell therapy etc.

The traditional ethical theory focuses on philosophical concepts like free will, self-control, personal identity, and intention. These ideas are examined within the brain function perspective. This field focuses on ethical issues posed by new technologies developed via neuroscience, such as psycho-pharmaceuticals and other ways of intervening in the mind. Additionally, it is referred to the practice of neuroscience itself, including problems posed by incidental findings in imaging work on research subjects. Furthermore, it is related to neuroscientific technologies regulation, and ways that neurosciences illuminate typical moral and philosophical issues, namely the nature of free will and moral responsibility, self-deception, weakness of the will and the nature of personhood.

**Ethics of Neuroscience.** Neuroscience denotes a field of biomedical research

where neuroethical responsibilities for researchers are continuously rising. Neuro-technology like as neuroimaging, psychosurgery, deep-brain stimulation, and psychopharmacology promise exact prediction, diagnosis and effective treatment of neurological and psychiatric disorders. Mapping the neural correlates of mind through brain scans, and altering these by the use of techniques like surgery, stimulation, or pharmacological interventions can affect subjects both in positive and negative ways.

Ethics of neuroscience deals with the perception of brain function for society integrating neuroscientific knowledge with ethical and social perceptions. It focuses on the ethical-legal and socio-moral impact of neuroscience, mixing the ways in which neurotechnology can be used to visualize and therefore alter brain function in reference to human behavior. The advanced knowledge of the brain and the progressive technologies used to measure, evaluate, and manipulate brain function, various dilemmas arise from the moral point of view in addition to religious principles regarding these practices. In the case that neuroscientists could establish a functional network of neural impulses and an individual's ability for moral assessment, this consequence to queries related to these networks and human moral and ethical values. Hence, neuroethics studies a number of problems raised by advances in knowledge and sophisticated methods in the field of neurology and psychiatry.

The ethics of neuroscience could be subdivided into two clusters of regarding issues. Initially, the ethical issues and considerations that should be raised in the course of designing and executing neuroscientific studies and secondly the evaluation of the ethical and social impact of neuroscience research on social, ethical, and legal structures. Similar issues like optimal clinical trial design, guidelines for use of fetal tissues or stem cells or cloning, privacy rights to results of testing for the neurological disease are. Secondly, the "ethical implications of neuroscience" is a new field of neuroethics, aiming to analyze the effect of the perception of brain function for society and involve

neuroscientific knowledge with ethical and social thought. Question revived is what cases this information should be used ethically and dilemmas in the relation to the privacy matters related to this.

It is essential for students to be aware of the ethical issues raised in the field of neuroscience in order to consider the consequences of future research. There are several cases of the far-reaching ethical suggestions of neuroscience research on education, and medical treatment. Gradually, further sophisticated neuroimaging, psychopharmacology, and neurophysiological techniques are suggested for neurological and psychiatric disorders treatment, and insightful impacts for the clinical care, diagnosis, and medical-legal decision. Neuroscience findings assist additional scientific perception and influence society in realistic means.

**Neuroeducation.** Neuroscience perspectives and methodologies, coupled with cognitive sciences, have progressively led to an innovative domain in educational studies, specifically for science and mathematics education researchers who examine intensely the influences and limitations of educational technology use. Neurofeedback is an encouraging approach for non-invasive modulation of human brain activity with applications for dealing mental disorders and enhances human brain performance. Brain imaging methods used for neurofeedback implementation are EEG event-related potential, Functional Magnetic Resonance Imaging (fMRI), and magnetoencephalography (MEG). While ethical dilemmas in education are not new, neurocognitive aspects pose unique ethical challenges. Perceiving brain function is relevant to both science and education, nevertheless, researchers and educators have different research fields. Researchers focus on the component processes of complex cognitive functions, while educators focus on developing these cognitive abilities and accomplish the specific educational result. Researchers work on the neural basis of learning and study various cases like long-term potentiation, and genetic variance among people with learning disabilities.

The basic target focuses on three levels, namely cellular mechanisms i.e., molecular biology, functional organization of the brain i.e., neuroscience and brain imaging, and population-level analysis of genetic propensities i.e., behavioral genetics<sup>11</sup>.

**Neuroeducation and ethical limitations aspect.** The emerging scholarly and social interests in neuroethics and public engagement could be used as a broader dissemination to students and researchers, for the benefit of both neuroscientists and public. Formal teaching would be limited to installing this approach and should be viewed within the context of additional activities undertaken by the neuroscience community. With the continuing interest of neuroscientists in investigating complex issues such as the neural basis of personality traits, social attitudes, sexual and political preferences and religious experiences, their increased awareness and effective communication of the consequences of such research is essential<sup>12</sup>.

The popularization of neuroscientific ideas about learning poses a real challenge for classroom teachers who want to understand how children learn. Given that teacher preparation programs are reconceived to incorporate relevant research from the neuro and cognitive sciences, teachers need guidance use information related to the brain function and cognition in an efficient way. Meanwhile, the success in schools shall keep on being narrowly defined by achievement standards that ignore knowledge of the neural and cognitive processes of learning. To achieve the goals of neuroeducation, it is essential to focus on ethical issues that neuroeducation raises for five different groups of

<sup>11</sup> K. Sheridan, E. Zinchenko & H. Gardner, "Neuroethics in Education," in: *Neuroethics: Defining the Issues in Theory, Practice and Policy*. Oxford, UK: Oxford University Press 2006, 265-275.

<sup>12</sup> S. Morein-Zamir & B. Sahakian, "Neuroethics and Public Engagement Training Needed for Neuroscientists," *Trends Cogn. Sci.* 14, 2010, 49-51.

individuals that are involved namely the practicing teachers and the neuroscience researchers that are not effected from educational studies and research. Additionally, publishers, media, and educational policy-makers should be involved as well as university level educators<sup>13</sup>. While the number of “neuro” fields like neuroeducation is growing, educators are facing ethical issues that are more intense than those confronting other disciplines. Howard Gardner suggests that the field of neuroeducation is to be challenged while reconciling the public’s belief about the effective educational policies namely high testing grades etc., with the interests of neuroeducators like bench scientists, clinicians, teachers, and policy-makers<sup>14</sup>.

**Conclusion.** In this paper, moral and ethical approaches in reference with neuroscience research and treatment methodologies in the scientific arena. Neuroethics is an interdisciplinary field with widespread effects. The field of neuroethics has emerged as a new branch of bioethics that deals with ethical challenges of progress in neuroscience and neurotechnology. This branch considers a number of issues due to the development of new techniques in the field of basic clinical neuroscience research and treatment. Although currently neuroethics is practically oriented in a way that it not only includes empirical findings from neuroscience but also explores novel applications within neuroscience. Nevertheless, socio-moral and ethical-legal contexts are quite unnoticed, which could be a subject of future approaches of neuroethics in basic and clinical neuroscience research. Hence, further research is needed to address these concerns<sup>15</sup>.

<sup>13</sup> M. Shrivastava & M. Behari, “Neuroethics: A Moral Approach towards Neuroscience Research,” *Arch. Neurosci.* 2 2014.

<sup>14</sup> M. Hardiman, L. Rinne, E. Gregory & J. Yarmolinskaya, “Neuroethics, Neuroeducation, and Classroom Teaching: Where the Brain Sciences Meet Pedagogy,” *Neuroethics* 5, 2011, 135-143.

<sup>15</sup> M. Hardiman, L. Rinne, E. Gregory & J. Yarmolinskaya, “Neuroethics, Neuroeducation, and Classroom Teaching: Where the Brain Sciences Meet Pedagogy.”



Sibila Petlevski

## Choreomaniac NeuroDance and Its Aesthetics: Dance Research and Controversies Connected to Cognitive Neuroscience and Meme Theory

**[Abstract]** Hecker's nineteenth century study of the compulsive dance (his insight into a massive-scale "common delusion" widespread in Europe with detailed description of its health hazards and fatal outcomes) gains on relevance when reread from the contemporary perspective. The research of the Medieval dancing mania should not stop at discovering mechanisms of health and disease that lie behind this phenomenon. Social sciences methodologies are applied to improve health, but there are some areas of research that remain in the theoretical no man's land between medical social sciences, cognitive neurosciences, memetic theory and – in this particular case – performance theory. Neuroscience research has demonstrated common neural mechanisms between executed and observed action at the neural level. Neuroimaging experiments in humans have showed the activation of a fronto-parietal neural network that is involved in the observation and imagination of action. There are also new insights into the problem of the self representing the other, with the new cognitive neuroscience view of psychological identification. Contemporary research in developmental science, cognitive psychology, and neuroscience provides cumulative evidence for a view of similarities in the construction of representations of the self and others. Trevarthen's term (1979) intersubject sympathy – a predisposition to be sensitive and responsive to the subjective states of other people – gains in relevance in the light of the newly conducted experiments with neonatal imitation. These findings have led Gallagher and Meltzoff (1996) to propose that the understanding of the other person is primarily a form of embodied practice. (2004). Reciprocal imitation is now seen as a natural paradigm to explore self-other connectedness. We can hypothesize about neurological aspects of empathy where the shared representations model (visible in the choreography) may also be applied to the processing of emotions so that the perception of emotion would activate the neural mechanisms that are responsible for the generation of emotions, prompt the observer to resonate with the state of another individual. The fresh insight into the phenomenon of medieval choreomania shows its benefits when it comes to discussing controversies in Meme Theory, for example the confusion regarding the distinction between replicator and phenotype, the problem of inheritance of acquired characteristics, the relationship between memetics and sociobiology, and the selection or mutation of memes being carried out by conscious foresight. The analysis of

choreomania is potentially rewarding because it gives possibility to see (in a most drastic way) the effects of germ-line replication. A particular choreo-memplex is instantiated on neuronal level. The most intriguing element of analysis of the dancing plague choreo-memplex is on the crossroad between the subconscious and the conscious where the process of pairing of memetic phenotype characterization with the ideal thematic primitive takes place. It is doubtful whether we should interpret the particular germ-line replication process (choreo-mime symptomatology related to the dancing plague) as pathological condition. From the sociomedical perspective it is clearly so. On the other hand, from the point of view of memetic theory, it is not deviance from the norm in the process of creating meme-products.

**[Keywords]** dance, choreomania, meme theory, neuroscience, performance studies

The phenomenon of the so-called *dancing mania* – one of the biggest mysteries of the Middle Ages – has still remained unexplained. Justus Friedrich Karl Hecker, another distinguished professor of medicine, a representative of the third generation of family of doctors from Erfurt, has published two motivational, detailed books that we could place in the interdisciplinary field of medical social sciences today. He first published *Black Death* (1832), and then in the same year a study titled *Dancing Mania, an Endemic Medieval Plague*<sup>1</sup>. Hecker's analysis of the two types of mass plague is still unprecedented today: one type of infection that he describes was caused by bubonic plague bacteria known as *Yersinia pestis*, while the other type of infection Hecker had to adequately name himself. The term he coined was *mental plague*, and it was an incredible phenomenon that first manifested itself with a group of dancers from Aix-la-Chapelle in 1374, when “several thousand cases of incurable mental disorder accompanied by disgusting bodily distortion” were recorded<sup>2</sup>. Hecker gives a picturesque description of this phenomenon to his readers (who he indirectly addresses as professional doctors, but also as educated non-doctors in the subheading of his book):

<sup>1</sup> J. F. C. Hecker, *Die Tanzwuth, eine Volkskrankheit im Mittelalter. Nach den Quellen für Aerzte und gebildete Nichtaerzte bearbeitet*. Berlin: Enslin 1832, VI S., 92 S.

<sup>2</sup> J. F. C. Hecker, *Die Tanzwuth, eine Volkskrankheit im Mittelalter. Nach den Quellen für Aerzte und gebildete Nichtaerzte bearbeitet*, 68.

So early as the year 1374, assemblages of men and women were seen at Aix-la Chapelle, who had come out of Germany, and who, united by one common delusion, exhibited to the public both in the streets and in the churches the following strange spectacle. They formed circles hand in hand, and appearing to have lost all control over their senses, continued dancing, regardless of the bystanders, for hours together, in wild delirium, until at length they fell to the ground in a state of exhaustion. They then complained of extreme oppression, and groaned as if in the agonies of death, until they were swathed in cloths bound tightly round their waists, upon which they again recovered, and remained free from complaint until the next attack. This practice of swathing was resorted to on account of the tympany which followed these spasmodic ravings, but the bystanders frequently relieved patients in a less artificial manner, by thumping and trampling upon the parts affected<sup>3</sup>.

Hecker's nineteenth-century study analyses the topic of compulsive dance as a form of *group delusion* on a large scale (Ger. *gemeinsamen Wahn*). The author – who had previously published a book on the history of medicine – knows the material well; is familiar with all available medical and other sources that referred to the phenomenon of the so-called *dancing mania* before him, from the notes of medieval doctors and priests, through local and regional news and authentic correspondence which mention the “disease” of dance. In that mass phenomena that spread throughout medieval Europe like the plague (Germany, the Netherlands, Belgium, France and England), Hecker recognizes the symptoms of a certain type of collective delusion. Since the symptomatology of the dance “epidemic” included an array of pathologies, ranging from the psychological changes and physiological responses to physical indicators which have caused death of the suffering,

<sup>3</sup> J. F. C. Hecker, *Die Tanzwuth, eine Volkskrankheit im Mittelalter. Nach den Quellen für Aerzte und gebildete Nichtaerzte bearbeitet*, 1-2.

Hecker attempts to explain the secret of *choreomania* from the medical point of view, carefully analysing physical symptoms, as well as searching for possible psychological explanations. If we approach the subject through Hecker's book, but from a contemporary perspective, the biggest challenge that we will encounter is the complexity of the problem, which requires the appropriate analytical complexity and the ability to unify the behavioural, social and biological data, in order to develop an innovative research approach focused on the mind and body relationship in medicine, as well as on the interaction of biological and psychosocial processes. Researching *choreomania* taps on the theoretical "no man's land" between the medical, socio-medical and cognitive insight, where, to my knowledge, two approaches have not been taken – meme-based theory and performance-based theory. I believe that *choreomania* is a good example of compatibility of memetics and the theory of performance, which is doubly useful: firstly, it sheds new light on the specific problem of the medieval "infection" with dance, and secondly, in my personal research point of view much more important, it opens up the possibility of a new insight into the relationship of the mimetic and memetic, which rounds up the subject of this debate and returns to the initial consideration.

The medieval *choreomania* was a so-called nonlocal phenomenon of massive proportions involving large groups of people, hundreds at a time, who shared a common simultaneous activity – uncontrollable dancing. There is no common agreement on the cause of this phenomenon and although in some cases, especially in Schaaren Aachen (Aix-la-Chapelle), some of the indicators of the disease to some extent were linked to the poisoning with ergot<sup>4</sup>, the prevailing symptomatology of choreomania is of social type,

<sup>4</sup> Ergotism (poisoning with grains contaminated by ergot alkaloids) was known in the Middle Ages as *the torment of St. Anthony, the holy plague (Sacra Pestis)* and *sacred fire (Ignis Sacra)*. The poisoning symptoms included hallucinations, painful convulsions and gangrene of the

and – at least it seems to me – could be interpreted in the light of recent research of empathic mechanisms and their neurological merits in the activity of mirror neurons and motor-sensory imitation.

Neuroscience research has shown the common mechanisms which link the performed and observed activity at a neutral level. Neuroimaging has revealed the activation of frontoparietal neural network which takes part in observing and imagining activities. There has also been new insight into the problem of *I* representing the *other*, where the cognitive neuroscience has opened a new perspective on the psychology of identification<sup>5</sup>. Recent research in the development of science, cognitive psychology and neuroscience provide collective evidence for the thesis of similarity in the construction of representations of self and other. Trevarthen's term *intersubjective sympathy* (1979) – which refers to human predisposition to be sensitive to the subjective condition of other people and to respond to them – received additional importance in the light of experiments conducted in the 1990s regarding behaviour in infants. The results obtained in these experiments enabled Gallagher and Meltzoff (1996) in developing their thesis that the understanding of another person is primarily a form of embodied practice. (Gallagher and Meltzoff, 2004: 579). The perception of other people's actions activates areas of premotor and parietal cortex somatotopically: watching buccal activity activates cortical representation of the mouth, just like watching moving arms or legs activates corresponding representations

limbs, and since it was thought that the mass poisoning, which could spread to epidemic proportions, was the wrath of God, or an expression of saintly anger, hospitals dedicated to St. Anthony, patron saint of the disease, were founded. Lysergic acid is a basic and common compound in ergot alkaloids, present in rye fungus. Synthetically obtained lysergic acid diethylamide, lysergide (popularly known as LSD), is a hallucinogenic drug.

<sup>5</sup> E.g. J. Decety, T. Chaminade, J. Grezes & A. N. Meltzoff, "A PET Exploration of the Neural Mechanisms Involved in Reciprocal Imitation", *Neuroimage* 15, 2002, 265-272; J. Decety, & T. Chaminade, "When the Self Represents the Other: A New Cognitive Neuroscience View of Psychological Identification", *Consciousness and Cognition* 12, 2004, 577-596.

of the arms or legs (Buccino et al., 2001).

Decety and Chaminade (2004) continued the line of previous research showing that we are not only active and thinking beings from birth, but that from the very beginning we express an intuitive need for entering into a relationship with other people. And scientists conclude:

Taken together, the results of the above-mentioned functional neuroimaging studies strongly support the view that during the observation of actions produced by other individuals, and during the imagination of one's own actions, there is specific recruitment of the neural structures which would normally be involved in the actual generation of the same actions. These results are clearly consistent with the notion that the perception of bodily movements is mediated (and maybe even constrained) by implicit motor knowledge (Shiffrar and Pinto, 2002), and that we may understand the actions of others in terms of our own motor system (Blakemore and Decety, 2001). The shared representations model may also be applied to the processing of emotions (Adolphs, 2002). In this model, perception of emotion would activate the neural mechanisms that are responsible for the generation of emotions. Such a mechanism would prompt the observer to resonate with the state of another individual, with the observer activating the motor representations that gave rise to the observed stimulus, i.e., a sort of inverse mapping. For example, while watching someone smile, the observer would activate the same facial muscles involved in producing a smile at a *subthreshold level* and this would create the corresponding feeling of happiness in the observer. There is evidence for this mechanism in the recognition of emotion from facial expression<sup>6</sup>.

Results of recent studies of the neural representations between *I* and

<sup>6</sup> J. Decety, & T. Chaminade, "When the Self Represents the Other: A New Cognitive Neuroscience View of Psychological Identification", 583, 584.

the *other* have confirmed the old ideomotor theories from the nineteenth century. Reciprocal imitation today is interpreted as a natural paradigm of interrelations of I and others. Returning to the topic of the so-called medieval dance mania, we can set several assumptions regarding the hitherto unexplained *choreomatic mechanism*, where each assumption has its foundations in the symptomatology described in detail by Hecker.

First, it seems that the choreomatic mechanism is “boosted by the sight of suffering” as “mental poison received through the eye.” We can conclude from Hecker’s observations above and conclusions drawn from these observations that a very large number of observers (perhaps those observers who are more sensitive to visual stimuli from other observers) started a motor performance, normally activated by that stimulus. So the mimicking of the observed choreography occurred: “involuntary laughter” (Ger. *Unwillkürliches Lachen*) was recorded in the authentic records of doctors as the first symptom, followed by jumping, shouting and foaming at the mouth, followed by physical frenzy, and Hecker finds related descriptions of milder symptoms in the work of Paracelsus<sup>7</sup>.

Second, we can make an assumption of a reciprocal nature of such an imitation and the establishment of *intersubjective sympathy* through embodied practices. Hecker mentions groups of women and children forming circles holding hands, where they seem to lose control of the sensory dimension and continue dancing without paying attention to the observers.

Third, we can make an assumption of the neurological aspects of empathy, where the *shared representational model* (seen in choreography) could also be associated with the processing of emotions, while the perception of feelings, or emotional expressions, activates the neural mechanisms responsible for producing emotions and states of observers so that they resonate with the states of other individuals who are already in the process of dance

<sup>7</sup> J. F. C. Hecker, *Die Tanzwuth, eine Volkskrankheit im Mittelalter. Nach den Quellen für Aerzte und gebildete Nichtaerzte bearbeitet*, 74, 156, 157, 166.

“performance”. Hecker mentions that “some of them could not stand the scene in which other people are crying,” and in the chapter dealing with tarantism, as Southern European version of Northern European medieval choreomania, in the section which mentions the musical accompaniment of people suffering from tarantism, thought to relieve the symptoms (and which eventually led to the development of southern Italian and Spanish folk dance form performed at a rapid pace, usually only accompanied by tambourine, later by trumpets and flutes), Hecker states that “even those who were hard of hearing, i.e. without clear sound stimulation, did not escape the disease”<sup>8</sup>. From the above we can conclude that the infection of observers by the movement of performers, while the observers themselves became performers of the dance as coercive action, was not primarily produced as a response of the body to the rhythm and melody, but that there were some other, basic and accidental, most likely neurological and psycho-physiological mechanisms of “infection”.

Fourth, from the authentic descriptions of this phenomenon, we could draw certain conclusions regarding inner social cohesion of people who displayed common symptoms within the group. Here we should certainly keep in mind that the described phenomenon was not found at only one location: the “infection” crossed the borders of several large geographic regions and affected representatives of various nations and language groups. Hecker believes it important to stress that “the physicians never, as it seems, throughout the whole of the fifteenth century, undertook the treatment of the Dancing Mania, which, according to the prevailing notions, appertained exclusively to the servants of the Church”<sup>9</sup>. Choreomania surely contains a certain

<sup>8</sup> J. F. C. Hecker, *Die Tanzwuth, eine Volkskrankheit im Mittelalter. Nach den Quellen für Aerzte und gebildete Nichtaerzte bearbeitet*, 178.

<sup>9</sup> J. F. C. Hecker, *Die Tanzwuth, eine Volkskrankheit im Mittelalter. Nach den Quellen für Aerzte und gebildete Nichtaerzte bearbeitet*, 155.



dose of fanaticism, however, dance mania is not exclusively a religious phenomenon. Thus, for example, in Paracelsus' writings three forms of dance of St. Vitus are mentioned: *Chorea imaginativa*, related to imagination, *Chorea lasciva* concerning sexual motives, and *Chorea naturalis* as a result of natural, inner bodily factors such as the lack of balance in the "bodily fluids". Hecker can link the symptomatology of dance mania that was massively spread in Europe only to the first type of Paracelsus' typology of choreomania – a dance called *Chorea imaginativa* (literally *imaginative dance*) – as a form of shared physical pathology, the causes of which, as we would say today, are mostly found in the field of social psychology. From the contemporary perspective, the Paracelsus' concept of *sensitivity to internal lasciviousness*, in terms of a *mental itch* that causes involuntary fits of infectious laughter and tendency to joint dance, can turn to be interesting. Of course, only if we are aware that the inherent moral condemnation of "sensuality" is in fact a form of cultural censorship of Paracelsus' era over the general principle of reproduction as the foundation of nature in act. *Mental itch* in the type of dance mania that Paracelsus called *Chorea naturalis* (natural dance) causes infection by movement. Today we know that the movement disorder can be caused by numerous causes ranging from idiopathic (as with Tourette syndrome and tics of various types), genetic (as in Huntington's disease), encephalopathy, trauma, ischemia, chromosomal disorders, neurocutaneous syndromes, characterized by various manifestations on the skin, as well as in the central and peripheral nervous system, but the agents can also be toxins such as carbon monoxide, drugs such as cocaine and amphetamines, antipsychotics, and finally the cause of such disorders can be an infection (in encephalitis, Creutzfeldt-Jakob disease and in infectious version of a disease called Sydenham's *chorea*, historically linked to the dance of St. Vitus. Sydenham movement disorder that causes rapid and uncontrollable movements of the face, arms and legs, is caused by group A beta-hemolytic streptococci, and usually appears as one of the symptoms of acute rheumatoid

arthritis, but it can also be an immune-mediated disorder<sup>10</sup>.

None of the described – as it seems to me at least, researching in the field of art performance rather than “illness performance” and reviewing recent studies of movement disorders – gives a satisfactory explanation of the massive medieval “epidemic” of dance. On the other hand, according to clinical research, the age group affected by Sydenham disorder caused by streptococcus includes very young generation of children between three and thirteen, and in descriptions of medieval choreomania the mentioned dancers are of all ages. Video records of the “choreography” of the modern St. Vitus disease can only partially be linked to the related descriptions of the akin medieval phenomena. In Sydenham choreomania syndrome the movements are unpredictable, irregular and short, of variable amplitude, without specific purpose and are moved from one extremity to another.

Contemporary symptomatology is linked with medieval descriptions of diseases by *hyperkinetic* disorder and sudden “attack”, but the concept of “unpurposefulness” could be discussed because it is obvious that the performers and observers in medieval choreomania experience movement disorder as dance – that is, an action that is devoid of utilitarianism in the sphere of everyday life but which acquires a performative purpose when individual disorder is normalised within the group in which the disorder is the behavioural norm.

It should be noted that the “performance” is simultaneously dependent and independent of the observer. The performers need not look at the observers in order to perform: we cannot talk of creating choreography which would include the “expectation horizon” of the observer in the performance

<sup>10</sup> Cf. R. Chaudhuri & G. Ondo, *Movement Disorders in Clinical Practice*. Dordrecht/ Heidelberg/ London/ New York: Springer 2010, 99-100; A. Kumar (ed.), *Textbook of Movement Disorders*. New Delhi/ London/ Philadelphia/ Panama: Jaypee Brothers Medical Publishers (P)Ltd. 2014, 287-303.

and coordinate movement according to some, so to speak, aesthetic, or folklore-aesthetic principle through which the performers and the observers establish aesthetic communication. The principle at it is irrelevant: it could be a previously agreed fixed choreography scheme or, for example, a sequence list of “cues” during a performance, between which the performance could be “filled” with methods of structured improvisation. In medieval choreomania performers *do not depend on observers* because they do not communicate with them via aesthetic codes as a system of explicit conventions of the “text” of the dance performance. “Dance” performers are like patients that perform movements as some kind of *forced action* during which the *physis* of the dancer – to follow up on the original Aristotelian term – is the supporting *motionness* that does not have to be moved willingly in order to move, because its *arche* is hidden in the *physis* itself, inherent to nature. Perhaps the performers do not need observers in the sense of artistic *performing for*, but their motionness is a shared principle – *arche* of their *physis* is simultaneously internal (as the inner principle of change) and external (as the drive of motionness which recruits the observers into performers and annuls the difference between *I* and the *others* during the performance). That is why we can say that the performers are not moved in relation to *topos*: it seems that their motionness is independent of the performance location. Is then *topos* of their being *the most inner motionless boundary of what surrounds them*, of that humanity that they are within, and which cannot be reduced to neither the matter nor its form? The *topos* of choreomania dancers is not external – as the performance setting – a specific square or a street, rather it is the *topos* of dancer’s *physis* as a kind of *location-relationship*, inner *proportion of co-motionness* of the performer and the observer. This Aristotelian *topos* is like a human *connectome* – a map of neural connections – a place inseparable from the relationship: simultaneously a place and sharing a place with others, a map of dynamic relations of familiarity and reversibility.

Patients often try to cover up the hyperkinetic "excess of movement" by adding half-voluntary movements that associate purposeless jerky movements with a purposeful action (such as repositioning the glasses, scratching their nose, rubbing their forehead, etc.). Generally, the ratio of voluntary and involuntary in movement disorders is under-researched, and there has been a long-time debate, recently intensified, about the proper naming of the disorder whose symptoms, and their causes, have not been fully medically explained. A lot has been proposed as an adjective accompanying the noun *disorder*: *somatising*, *psychosomatic*, *neuropsychiatric*, *dissociative motor*, or, as in the most recent debates - *functional versus psychogenic*<sup>11</sup>.

Psychogenic movement disorders can be both voluntary and involuntary. In these circumstances, the movement is voluntary, but the patient says it happened accidentally. The patient is lying. The doctor must determine if the patient is indeed lying, and it is not an easy task. Most patients with psychogenic movement disorder have a "conversion etiology": they perform movements that appear to be voluntary and even in the physiological sense they share some characteristics with intentional movements, but patients say that these movements occurred involuntarily, explains Mark Hallett in his text "Voluntary and Involuntary Movements in Humans" by asking the fundamental question of his work: what separates voluntary movements from involuntary ones?

Clearly critical aspect of voluntary movement is that a person believes that he or she has chosen to make the movement. This is a general view of the free will, the decision to make (or not make) movements. The brain is certainly responsible for all movements that the body makes. Only a subset of these movements is thought to be voluntary. The "thought of voluntariness" is a qualia of consciousness (*qualia*, a philosophical term for a subjective aspect of

<sup>11</sup> C. Dallochio, A. Maramgi & M. Timazzi, "Functional or Psychogenic Movement Disorders: An Endless Enigmatic Tale", *Frontiers in Neurology* 1-3, 2015, doi: 10.3389/fneur.2015.00037.

mental occurrences, from Latin qualia, of what sort, of what kind, author's note), an element of which a person is aware. The nature of consciousness is a difficult matter and dealt with elsewhere in this book. Is it the case that movements are actually "chosen", or is the "choosing" just a perception of consciousness? [...] One possibility is that there is some mechanism in the brain that chooses which movements should be made. This is certainly the commonly held view. On the other hand, there are several arguments that can be made that the brain's motor system produces a movement as a product of its different inputs, that the consciousness is informed of this movement, and is perceived as being freely chosen. It is controversial which of these is correct, but there are some good arguments in favour of the latter<sup>12</sup>.

To explain the arguments (and experimental evidence) which indicate that the brain initiates movement before consciousness of movement and before the voluntary choice, where the subjective experience "backdates" sensory experience, Hallett builds on the experiment that was performed by Benjamin Libet's team of scientists in 1983. The primary evoked potential (EP) in the Libet's earlier experiments served as a "timing marker" that occurs for example in stimulating the skin, in the corresponding part of the brain for about 15 milliseconds after the stimulation of the skin. Experiments have shown that sensation on the skin enters our consciousness 500 milliseconds after the skin was stimulated but we subjectively feel as if the sensation occurred simultaneously with the stimulant of that sense. Very simply explained, Libet saw the role of the free voluntary choice in the form of the *power of veto*. Consciously agreeing to a compromise, such as a tacit consent, is necessary to accumulate potential readiness for the performance

<sup>12</sup> M. Hallett, "Voluntary and Involuntary Movements in Humans", in: M. Hallett, H. Stanley, J. Jankovic, E. Lang, A. Cloninger, C. Robert & S. C. Yudofsky, *Psychogenic Movement Disorders: Neurology and Neuropsychiatry*. Philadelphia/ Baltimore/ New York/ London/ Buenos Aires/ Hong Kong/ Sidney/ Tokyo: Lippincott Williams & Wilkins 2006, 189-265, 189-190.

of movement in the unconscious sphere, so while – Libet assumes – consciousness plays no role in the initial encouraging of “voluntary” movement, consciousness may still play a role in the suppression and retention of some actions that have already been unconsciously driven.

In the experiment of Libet’s team from 1983, to which Hallett builds on, they experimented with the time dimension of consciousness of movement. Subjects recorded several parameters: first, they recorded the time on a clock with a quickly circulating point that they were supposed to stop when they wanted, and they had to tell me where the point was, i.e. what time it was (time S); second, they recorded the time when they felt the subjective experience of intent to make a movement (time W) and third, they recorded a time when they became aware of the start of the movement (time M). They chose between two types of voluntary movements: deliberately induced movements and “spontaneous and capricious” movements. To control the ability of patients to respond to stimulus, they were subjected to tactile stimulus to the skin in random rhythm. EEG (electroencephalogram as a test of electrical activity of the brain, author’s note) reading was done simultaneously, and movement-related cortical potentials recorded, the so-called MRCPs (*movement-related cortical potentials*). Movement-related cortical potential has several components. Although cortical potential associated with movement indicates preparatory processes in the brain, its role has not completely been clarified, as exemplified by Hallett, saying that a relatively normal MRCP precedes involuntary movements as well as the conscious ones.<sup>13</sup> Libet’s test subjects were quite accurate determining time S which

<sup>13</sup> Not to go into too much detail in this text, let’s say that movement-related cortical potential has two phases – initial (BP1) phase that starts around 1500 ms to 400 ms before the movement, and a later (BP2) phase of around 400 ms before the movement to the beginning of the movement marked with NS (*negative slope*) and it occurs around 90 ms before the start of EMG (electromyogram measures the electrical activity of muscles in response to nerve stimulation of muscles, author’s comment). NS is followed by the so-called *premotor positivity*.

meant that the method of determining the time of subjective experience was acceptable. The time of subjective intent of movement (W) happened around 300 milliseconds before the start of EMG and the time of becoming aware of the start of the movement (M) happened about 90 milliseconds before reading EMG. Based on the experiment, it was concluded that cerebral incentive for spontaneous, involuntary act can start unconsciously. More specifically, the “decision” to act was previously triggered in the brain before there had been any subjective awareness of that decision.

Hallett, relying on more recent experiments than that of Libet (e.g., Taylor and McCloskey in 1990, Wegner and Wheatley in 1999), draws attention to the conclusions not widely known outside the panel of experts, so they are not taken into account in discussions of social and human insight into the subject of voluntary or involuntary – where in traditional interpretations, at best only psychological, sociological, philosophical and performance-theory insights into the phenomenon of physicality in performance are mutually enriched, especially in dance, while scientific insights are completely bypassed. Hallett warns that the “trigger” for voluntary movements may be *unnoticed stimulus*, then that generally speaking *a sense of willingness depends on the feeling of causality* established between thought and movement, where the thought must occur before the movement, it must be in accordance with the movement and, of course, there must not be any other reason for the movement. However, experiments by Wegner and Wheatley showed that subjects may think that they caused a movement that was actually caused by someone else. Also, there are a number of neurological disorders focusing on the question of voluntary:

The following component is MP – motor potential – a phase that starts before the movement, peaks after the movement starts and achieves the maximum negativity in records. The main “suppliers” of BP are sensorimotor cortex and premotor cortex, and supplementary motor area. In NS the activity of contralateral motorcortical areas prevails. When it comes to deliberate, planned movements, BP begins around 1050 ms before electromyogram records it, and in spontaneous movements BP begins approximately 575 ms before the movement.

The brain makes the movement, yet the patient interprets the movement as involuntary. Why should this be? *Chorea* is another example. Yet, early in the course of their illness, patients with chorea often do not recognise that they are involuntary movements. Why not? Are their brains interpreting everything that is done as voluntarily chosen at that time? Why does that change<sup>14</sup>?

Medieval *mental itch* – as exaggerated sensitivity to the inner mechanism of setting into motion; as inner bodily potential of mimetic replacement of the performance of *I* with the performance of the *other*, in Paracelsus' era could only be interpreted as an ill manifestation of nature, lascivious relation at the crossroads of voluntary and involuntary, as *Dionysian arche* that with the mysterious rebellion of the body lost coordination with the external driver, stopped obeying to *Christian arche* of God's creation and returned to *archaic physis*. But this was a decision that was processed by the dancers' bodies before the consciousness approved the movement, and one that could not go unpunished in the Middle Ages: chorea was a disorder in the interpretation of the relationship of body and mind, and while at the beginning of the infection the bodies could not differentiate between intentional and unintentional, the censorship of consciousness (in line with the interpretation system of the era) portrayed the intention of the mind as a *mental itch* that not only causes involuntary twitch of a deformed body, but also a painful perversion of the soul. The bodies were out of control literally (disorder of physiological functionality) and figuratively (where psychogenic mechanism "transmits" data from the outside to the inside and back, and these data are periodically "lost in translation"). The dancers were "cursed". This curse was equal to slipping and falling into a gap between dualistic interpretation of the spirit and the body created by cultural separation of biological ties. Observers could not explain it any other way but as a

<sup>14</sup> M. Hallett, "Voluntary and Involuntary Movements in Humans", 189-190.



“curse”, and only a cleric was authorised to deal with such matters, while a doctor could merely watch from the side and record the symptoms.

In addition to all the afore mentioned assumptions related to the medieval chorea (where we mentioned, among others, building up on the newest scientific research of movement disorders, the masqued, perceptually imperceptible stimuli) we should, of course, consider the external (perceptible) prompters, that are mentioned in chronicles and writings of doctors as “triggers” of choreomaniac behaviour, intensifiers or factors of tranquilising. In addition to the mechanism which occurred by observing the movement of others, and for which I have coined the name *mimetic infection*, authentic records also mention the following “triggers” of attacks of chorea: *colours in general* (dancers were disturbed by red colour, and red clothes irritated them to the point that they would charge into people who wore red garments), then certain *forms* that appeared as fashion accessories (they developed, according to chronicles, “a morbid aversion” to pointy shoes that became fashionable immediately after the “great pestilence” caused by an epidemic of plague), while *music* was the last in the line of “triggers” perceptible to dancers (and obvious from the position of observers), of the choreomania known in the Middle Ages by its popular name – the *dance plague*. A related mass phenomenon – the so-called *tarantism* – regardless of the mention of tarantula venom as a possible cause of tarantism related to movement disorders, is usually interpreted as a psychogenic illness. Tarantism is also interesting from the point of view of musicology, because the relationship with this phenomenon developed a certain music and dance form known as the *tarantella*. Hecker laid out an interesting analysis of the correspondence between musical forms and symptoms of infectious dancing. There were different subtypes of *tarantella* known under different terminology that were directly related to the emotional moods of patients:

Whence it appears that they aimed at representing by these tunes even the idiosyncrasies of the mind as expressed in the

countenance. Thus there was one kind of *tarantella* which was called "Panno rosso," a very lively, impassioned style of music, to which wild dithyrambic songs were adapted; another, called "Panno verde," which was suited to the milder excitement of the senses caused by green colours, and set to Idyllian songs of verdant fields and shady groves. A third was named "Cinque tempi;" a fourth "Moresca," which was played to a Moorish dance; a fifth, "Catena;" and a sixth, with a very appropriate designation, "Spallata," as if it were only fit to be played to dancers who were lame in the shoulder. This was the slowest and least in vogue of all. For those who loved water they took care to select love songs, which were sung to corresponding music, and such persons delighted in hearing of gushing springs and rushing cascades and streams. It is to be regretted that on this subject we are unable to give any further information, for only small fragments of songs, and a very few tarantellas, have been preserved which belong to a period so remote as the beginning of the seventeenth, or at furthest the end of the sixteenth century. [...] The music was almost wholly in the Turkish style (aria Turchesca), and the ancient songs of the peasantry of Apulia, which increased in number annually, were well suited to the abrupt and lively notes of the Turkish drum and the shepherd's pipe. These two instruments were the favourites in the country, but others of all kinds were played in towns and villages, as an accompaniment to the dances of the patients and the songs of the spectators. If any particular melody was disliked by those affected, they indicated their displeasure by violent gestures expressive of aversion. They could not endure false notes, and it is remarkable that uneducated boors, who had never in their lives manifested any perception of the enchanting power of harmony, acquired, in this respect, an extremely refined sense of hearing, as if they had been initiated into the profoundest secrets of the

musical art<sup>15</sup>.

The concept of *mimetic infection* that I laid out regarding the phenomenon of medieval choreomania, with the possibility of interpreting the suggested term in the context of some observations of the memetics theory, is additionally interesting in the light of the discussion on the controversy of memetics as a “science”. There are numerous disagreements on memetics, such as non-differentiating between replicators and phenotypes, hasty and careless borrowing of thesis on inheritance of acquired characteristics, problems in demarcation of memetics and sociobiology, or for example, disagreement on the thesis of the selection of meme mutation conducted by *conscious foresight*. (cf. Rose, 1998) Memes “multiply” by leaping from one host to another. Just like genes, memes are *virus-like replicators* (Dawkins’ “optimons”). In the context of Dawkins’ conclusions, the simplified “story” of the analogy of a gene with a meme would go like this: *active replicators* are characterised by the fact that the contents and implications of an idea affect the probability of it being copied. Active replicator is virus-like because it can go through an indefinite number of hosts that it infects. Like genes, memes can also go through mutations, alterations or specifications. These mutations also multiply, but the “meme contents” determines their “reproductive” success, i.e. the number of followers that it will spread to. Differential reproduction thus uses natural selection which is as ruthless as the biological one. Natural selection clearly cannot choose directly between the replicators so it uses phenotype optimon manifestations (e.g. adaptation) as its criteria. Natural selection uses phenotypes as *proxy measures* for a selection of optimons for the good of adaptation that they serve. According to Dawkins – as he noted in his book *Extended Phenotype*<sup>16</sup> (cf. Dawkins, 1982)

<sup>15</sup> J. F. C. Hecker, *Die Tanzwuth, eine Volkskrankheit im Mittelalter. Nach den Quellen für Aerzte und gebildete Nichtaerzte bearbeitet*. Berlin: Enslin 1832, 177-178.

<sup>16</sup> Here I will cite the text published in 2004 as a reply to Laland, Turner and Jablonka: R. Dawkins, “Extended Phenotype – But Not Too Extended. A Reply to Laland, Turner and Jablonka”, *Biology and Philosophy* 19, 377-396. Dawkins defends himself and explains that he actually referred to *disciplined* extension, where – claims Dawkins – “Extended phenotypes are worthy of the name only if they are candidate adaptations for the benefit of alleles”. (*Alleles* – a possible form of genes able to take part in interaction of genes as a process of mutual

– it is necessary to differentiate between memes as replicators on the one hand, and its “phenotypic effects” and “memic production” on the other. Both genes and memes are replicators, but unlike memes, genes are “unilateral”. While the phenotype cannot influence the genotype, memes can be influenced by their own phenotypes, says Dawkins. This is where his attempt to develop a clear overview of the gene-meme analogy becomes problematic. Dawkins has “extended” the phenotype idea to include all influences that gene has on its environment, inside and outside the individual organism’s body.

Willard L. Miranker, an expert on neural networks and modelling of consciousness, has developed a method that shows how neural state produces a specific concept (*thema*). Miranker points out the experiments significant for the development of his thesis:

When it is instantiated (*instantiate*, v. *instatiation*, n., in programming language used in the sense of a specific solution to an abstract thought, author’s note) as a neuronal state, a meme is characterized as a phenotype in a novel neuronal sense. A *thema* is an instantiation of a meme as a conscious experience (a thought-

action and creating influence that genes have on one another, thus changing the phenotype of the organism as the sum of its characteristics that have been formed and which during *endogenous* and *exogenous* interactions constantly change in morphological-anatomical, functional, ethological, mental and social complex; *phenotype*, *phenotypic changes* – the result of the interaction of genes and environment; the process of individual development where a specific succession of characteristic phenotypic changes takes place, where phenotypic variations of the same or identical genotype, caused solely by exogenous factors, are marked as modifications, author’s note) Dawkins says: “I might admit the theoretical possibility of generalising to other kinds of replicators such as memes (or something ‘epigenetic’ that Ewa Jablonka might be able to explain but I wouldn’t), in which case my ‘no’ answer might be softened. But it is enough of a problem already, getting my more hard-headed scientific colleagues to accept the extended phenotype, without arousing their active hostility by mentioning memes (which many see as simplistic) or ‘epigenetic inheritance systems’ (which some might write off as obscurantist). I shall return to the important point, which I enthusiastically accept, that replicators do not have to be made of DNA in order for the logic of Darwinism to work.” R. Dawkins, “Extended Phenotype – But Not *Too* Extended. A Reply to Laland, Turner and Jablonka”, 377-378.

meme). It is a primitive<sup>17</sup> to which no location may be attributed, and it serves as a canonical representative of a class of memes. Memes in such a class may have physical or ideal (Platonic) instantiations. Pairing of this memetic phenotype characterization with the ideal thematic primitive is an example of other pairings in nature that are identified, and in particular it informs a description of the pairing of the unconscious mind and manifestations of consciousness. Interrelationship of these pairings is what illuminates aspects of each of them. These constructs support introduction of a consciousness thesis and then a notion of a dynamic self-referential grammar that generates a growing repertoire of consciousness manifestations<sup>18</sup>.

Analysis of symptoms of medieval choreomania could be fruitful because it enables a (drastic) insight into the replication similar to reproduction of germs. Where Dawkins was not precise enough, Miranker succeeded, in the field of genetic programming, to find a much better solution for theoretical assumptions. My opinion is that, assuming that certain *choreo-memplexes* are embodied at neural level, the most interesting element in the analysis of the *choreo-memplex* of “dance plague” would indeed happen at the crossroads of the subconscious and conscious, where the process of pairing memetic “phenotypic characterizations” with the “ideal thematic primitives”. The question is whether we should even interpret replication similar to the *germ-line replication*, related to choreomimic symptomatology of the medieval mass chorea,

<sup>17</sup> In genetic programming it is necessary to find a function that describes a given sample in a given domain, where each function can be described by operational tree. Genotype depiction in genetic programming is the operational tree (*graph*). Genotypes are operational trees (*graphs*) whose nodes can be: arithmetic operations, embedded functions, constants and variables. *Primitive* is the name for a collection of operators in the tree: functional operators are *functional primitives*, variables are terminals, i.e. *terminal primitives*. In order to find the tree suitable to the function we must allow more “nodes”, which in turn extends the time to find a suitable tree.

<sup>18</sup> W. L. Miranker, “Memes and their Themata”, *The American Journal of Psychology* 123, 2010, 307-317, 307.

as a pathological condition. Of course, from the socio-medical view, it seems necessary. On the other hand, if we treat the same phenomenon with the instruments of memetic theory – then the transmitted chorea is no longer treated as a deviation from the health norm, but as an illustrative example which indicates the normal in the establishment of the process of formation and multiplication of memes.

Finally, it seems to me that the insight into medieval choreomania opens two additional interpretative lines: one relates to the formation of the so-called *memoids*, as a person whose behaviour is so strongly influenced by a meme (in this specific case it is the *choreomeme* and the related *choreomemic complex*), that in the minds of those in which the mechanism of multiplication of this meme has started, even the instinct for self-preservation can be called into question. The usual prerequisite for an active memetic infection – that the “host” feels inclined to transfer the meme to other people – was achieved in medieval choreomania, but in a more complex way than in, for example, auto-toxic religious indoctrination in suicide bombers and other suicidal mass murderers. There is a strong auto-destructive, almost suicidal urge in the phenomenon of medieval chorea, but there seems to be a lack of an intentional aspect. I am leaning towards the assumption that even if we can identify the religious impulse in some characteristics of choreomania, then it exists at the level of *co-memes*, and comes with a full-scale of meta-memes: a bunch of religious fanatics led by priests, following the “infected”, interpreting symptomatology of the disease in accordance with the typical duality of Christian and pagan, which has been traditionally associated with unbridled vigils at Midsummer. Records from the Middle Ages mention complaints of discomfort and painful sensation of a “heaviness in the body” by some of those who will later become victims of choreomania, even several weeks before the Day of St. Vitus.

The final interpretive line, which to me seems stimulating in relation to the problem of choreomania, is directly related to memetics of music as a Neo-Darwinist view of the musical structure and culture. Musicological Neo-Darwinism is a relatively new discipline that applies memetic theory on the musical paradigm, taking as a starting point in considering the development of musical forms and styles “not the composer or the work but rather the independent, selfish replicator”<sup>19</sup>. In any case, this method seems very useful at least when it comes to the relation of the phenomenon of tarantism and subtypes of *tarantella*.

In this paper, I have addressed the phenomenon of medieval choreomania, where the initial observation, which was my starting point in the elaboration of this topic, was the assumption that it is possible to distinguish something that I would, according to Dawkins’ theory, call a *memplex of the “dance plague”*, and that the meme of movement and the related memic circuit is based on the physiological, psychological and social mechanism of mutual imitation. I am convinced that – on the very example of choreomania – the Girardian term *reciprocal mimesis*<sup>20</sup> is expanded, as a generator of social violence, because this is a case of mutual imitation as a kind of “neurological calibration” of the human species, but also of mimetic reciprocity which has a representational dimension. Mutual imitation is also the path to establishing the relationship between *I* and the *other*. There are similarities in the performance of *I* and the *other*, which opens the complex issues related to the formation of inter-subjective identity. Finally, I see one of the possible explanations of the mass phenomenon of “infection” by movement in the ability for *intersubjective sympathy* that is established through an embodied practice, and it is this very practice that is one of the most important questions we deal with in the theory of performance today.

<sup>19</sup> S. Jan, *The Memetics of Music: A Neo-Darwinian View of Musical Structure and Culture*. Aldershot: Ashgate 2007, 228.

<sup>20</sup> R. Girard, *La violence et le sacré*. Paris: Bernard Grasset 1972.

**Acknowledgement:** *This work has been supported by the Croatian Science Foundation under the project number IP-2014-09-6963.*

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ΈΚΘΕΣΗ

DISPLAY

Γεώργιος Παπαϊωάννου & Σοφία Πάσχου

## Animatronics: από τις ταινίες στο μουσείο. Το μουσείο ζωντανής Ιστορίας *Casa Parlante* στην Κέρκυρα

**[Σύνοψη]** Το μουσείο του 21ου αιώνα αποτελεί εξελισσόμενο και ζωντανό οργανισμό. Τα σύγχρονα μουσεία έχουν ανακατευθύνει το κέντρο του εκθεσιακού προσανατολισμού τους από τα μουσειακά αντικείμενα στον επισκέπτη, και συνεπώς έχουν αποκτήσει έντονο ανθρωποκεντρικό χαρακτήρα. Προς τον σκοπό αυτό, τα σύγχρονα μουσεία υιοθετούν καινοτόμες τεχνολογίες, προκειμένου να ενθαρρύνουν και να επαυξήσουν τη συμμετοχή και εμπλοκή των επισκεπτών. Τέτοιες καινοτόμες τεχνολογίες αποτελούν και τα animatronics, τα οποία είναι κινούμενες ρομποτικές κούκλες που δίνουν την εντύπωση ότι είναι ζωντανές και προσομοιάζουν σε άνθρωπο ή ζώα. Τα animatronics ή ρομποτικές κούκλες, που έχουν χρησιμοποιηθεί ευρέως στον κινηματογράφο αναπαριστώντας ζώα (κυρίως δεινοσαύρους), πυροδοτούν τη φαντασία του επισκέπτη και εμπλουτίζουν τη μουσειακή του εμπειρία, λειτουργώντας παράλληλα ως καινοτόμα γνωστικά και μαθησιακά εργαλεία.

Η παρούσα ανακοίνωση έχει στόχο να παρουσιάσει τη διαδρομή των animatronics στον χώρο και στον χρόνο, μαζί με τις εξελισσόμενες και αναβαθμιζόμενες επιλογές τους στη σύγχρονη εποχή, χρησιμοποιούμενα σε χώρους ψυχαγωγίας ή/και εκπαίδευσης, όπως τα μουσεία. Θα παρουσιάσει επίσης το Casa Parlante, το «ζωντανό» Μουσείο, ένα ιδιαίτερο και μοναδικό μουσείο στην Κέρκυρα, Ελλάδα. Το μουσείο Casa Parlante χρησιμοποιεί ανθρωπόμορφα animatronics, κάνοντας χρήση ρομποτικής τεχνολογίας, για να μεταφέρει τους επισκέπτες στο παρελθόν, προσφέροντας μια μοναδική και ολιστική εμπειρία. Ως εκ τούτου, το μουσείο Casa Parlante θεωρείται αναμφίβολα ένα sui generis μουσείο.

**[Λέξεις κλειδιά]** Μουσείο, τεχνολογίες, μουσειακή εμπειρία, animatronics, *Casa Parlante*

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## Animatronics; From Movies to Museum. The *Casa Parlante* Living History Museum in Corfu, Greece

**[Abstract]** The 21st century museum is an evolving and living museum. Modern museums have shifted from object-oriented to visitors-oriented exhibitions, unfolding an intense human-centered character. Towards this end, museums have adopted innovative technologies to encourage and augment visitors' participation and involvement. Animatronics (animation electronics) are life-like robots that resemble to people or animals. Animatronics or robotics, have been used in movies representing animals (mostly dinosaurs). They trigger visitors' imagination, enrich their experience and comprise novel cognitive and learning tools.

This paper aims to present animatronics' route in space and time, along with their evolving and updated forms and uses today both in entertainment and/or educational environments, such as museums. It will also present *Casa Parlante* – the Living Museum, a unique museum in Corfu, Greece, a sui generis museum. *Casa Parlante* has employed human-resembling animatronics using robotic technology to guide visitors in the past by offering a unique and holistic experience.

**[Keywords]** Museum, technologies, museum experience, animatronics, *Casa Parlante*

**Ε**ισαγωγή. Το Μουσείο του 21<sup>ου</sup> αιώνα είναι εξελισσόμενος και ζωντανός οργανισμός. Τα σύγχρονα μουσεία έχουν ανακατευθύνει τον προσανατολισμό των εκθέσεων τους από τα αντικείμενα στον επισκέπτη, ξεδιπλώνοντας έναν έντονο ανθρωποκεντρικό χαρακτήρα. Οι προσδοκίες, οι ανάγκες και οι επιθυμίες του επισκέπτη αποτελούν πρωταρχικό μέλημα του σύγχρονου μουσείου, που ενδιαφέρεται να προσφέρει στους επισκέπτες του και στην ευρύτερη κοινωνία (Black, 2006). Όπως πρόσφατα ανέφεραν οι Sheng & Chan, τα μουσεία στη σύγχρονη εποχή εξυπηρετούν τις λειτουργίες της συλλογής, της έρευνας και της έκθεσης, καθώς και την εκπαίδευση

και την ψυχαγωγία. Έχουν σταδιακά ρόλους βασιζόμενους στον επισκέπτη αντί ρόλων βασιζόμενων στο ίδιο το μουσείο<sup>21</sup>. Η πραγματικότητα αυτή ενισχύθηκε και καλλιεργήθηκε με την εμφάνιση και έκρηξη της ψηφιακής τεχνολογίας.

Προς το σκοπό αυτό, τα μουσεία έχουν υιοθετήσει και συμπεριλάβει καινοτόμες τεχνολογίες, προκειμένου να ενθαρρύνουν και να επαυξήσουν τη συμμετοχή και την εμπλοκή των επισκεπτών<sup>22</sup>. Οι τεχνολογίες που αφορούν στο μουσείο κυμαίνονται από απλή ψηφιακή τεκμηρίωση και καταλογογράφηση έως εφαρμογές σε ειδικές διαδικτυακές πύλες μουσειακής πληροφορίας, on line εκθέματα, τρισδιάστατες απεικονίσεις<sup>23</sup>, απτικές εφαρμογές (haptics)<sup>24</sup>, ψηφιακές μουσειακές προθήκες<sup>25</sup>, μουσειακά παιχνίδια<sup>26</sup>,

<sup>21</sup> C. W. Sheng & M. C. Chen, "A Study of Experience Expectations of Museum Visitors", *Tourism Management* 33, 2012, 53-60, 53.

<sup>22</sup> N. Simon, *The Participatory Museum*. Santa Cruz: Museums 2.0 2010, <http://www.participatorymuseum.org/> (πρόσβαση 18/10/2016).

<sup>23</sup> L. MacDonald (επίμ.), *Digital Heritage-Appling Digital Imaging to Cultural Heritage*. Oxford: Elsevier 2006.

<sup>24</sup> M. Mihelj & J. Podobnik, *Haptics for Virtual Reality and Teleoperation*. Dodrecht: Springer Science and Business Media 2012.

<sup>25</sup> T. Tanikawa, T. Narumi & M. Hirsrose, "Mixed reality digital museum project", στο: *HCI'13 Proceedings of the 15th international conference on Human Interface and the Management of Information: information and interaction for learning, culture, collaboration and business* 2013, III, 248- 257.

<sup>26</sup> N. Yanoutsou & N. Avouris, "Playing with Museum Exhibits: Designing Educational Games Mediated by Mobile Technology», στο: *Proceedings of the 8th International Conference on Interaction Design and Children*. NewYork: ACM 2009, 230-233; E. Klopfer, J. Perry, K. Squire, M. F. Jan & C. Steinkuehler, "Mystery at the Museum: A Collaborative Game for Museum Education", στο: *Proceedings of the 2005 conference on Computer support for collaborative learning: the next 10 years*. International Society of the Learning Sciences 2005, 316-320; C. Sintoris, A. Stoica, I. Papadimitriou, N. Yiannoutsou, V. Komis & N. Avouris, "Museum Scrabble: Design of a Mobile Game for Children's Interaction with a Digitally Augmented Cultural Space", *International Journal of Mobile Human Computer Interaction* 2, 2010, 53-71.

αλλά και ακόμη πιο προηγμένες επιλογές, όπως εφαρμογές εικονικής πραγματικότητας<sup>27</sup>. Ενδιαφέρουσα επιλογή αποτελούν οι ρομποτικές κούκλες που προσομοιάζουν σε ζώο ή άνθρωπο (animatronics). Στην Ελλάδα το μοναδικό μουσείο που έχει ενσωματώσει στη συλλογή του τέτοιου είδους ανθρωπόμορφες κούκλες είναι το *Casa Parlante* στην Κέρκυρα, το οποίο παρουσιάζεται εδώ.

**Animatronics: Η πορεία και χρήση τους στον χώρο και στον χρόνο.** Η έκρηξη και η εξέλιξη των ψηφιακών τεχνολογιών ανασχημάτισε και αναμόρφωσε τα μουσειακά σχήματα. Τα μουσεία έχουν υιοθετήσει νέες επιλογές και εργαλεία, όπως ψηφιακές βάσεις δεδομένων, online εκθέσεις και εκθέματα, ενώ έννοιες και εφαρμογές όπως εικονικότητα, εμπύθιση επαυξημένη πραγματικότητα συναντώνται και βιώνονται σε διάφορα και διαφορετικά μουσεία ανά τον κόσμο<sup>28</sup>. Στη γενικότερη προσπάθεια και στόχευσή τους για ενίσχυση της εμπλοκής και συμμετοχικότητας του επισκέπτη, χρησιμοποιούν καινοτόμες τεχνολογίες, συμπεριλαμβανομένης της επιλογής και χρήσης των ρομπότ και ειδικότερα των animatronics.

Ο όρος animatronics προήλθε από τη σύμπτυξη των λέξεων animation και electronics. Πρόκειται για ρομποτικές κούκλες που προσομοιάζουν σε άνθρωπο ή ζώο<sup>29</sup>. Ο όρος αποδίδεται επίσης στην όλη διαδικασία της δημιουργίας και χειρισμού των ρομποτικών μοντέλων. Τα animatronics αποτελούν υποκατηγορία της ρομποτικής. Περιλαμβάνουν τη λειτουργικότητα των ρομπότ σε συνδυασμό με τη ζωτικότητα των κινουμένων σχεδίων

<sup>27</sup> B. Wassom, *Augmented Reality, Law, Privacy and Ethics: Law, Society and Emerging AR Technologies*. USA: Syngress-Elsevier 2015.

<sup>28</sup> I. Deliyiannis & G. Papaioannou, "Augmented Reality for Archaeological Environments on Mobile Devices: A Novel Open Framework", *International Journal of Mediterranean Archaeology & Archaeometry* 14, 2014, 1-10.

<sup>29</sup> P. Casaleiro, "Evaluating the Moving Dinosaurs: Surveys of the Blockbuster Exhibition in Four European Capital Cities" *Visitor Studies Association* 9, 1999, 157-170.

(animation)<sup>30</sup>. Τα animatronics έχουν ως βασικό στοιχείο την κίνηση. Σε εξελιγμένες εκδοχές είναι εμπλουτισμένα με περισσότερα χαρακτηριστικά και δυνατότητες, όπως φωνή και οσμή.

Η εμφάνισή τους αριθμεί αρκετά χρόνια και ανατρέχει στο παρελθόν. Η ιδέα τους συνδέεται με μύθους και μυθοπλασίες. Θα μπορούσε να ειπωθεί ότι εκφράζει και συντηρείται από τον μόνιμο και ατέρμονο εντυπωσιασμό του ανθρώπου από οποιοδήποτε υπερφυσικό ον που μπορούσε να κινείται και να κινεί πράγματα. Τέτοια παραδείγματα απαντώνται σε ινδιάνικους μύθους αναφορικά με μηχανικούς ελέφαντες που διέθεταν κίνηση, αλλά και σε ιστορίες της Αιγύπτου για αγάλματα αιγυπτίων θεών και θεοτήτων με κινούμενα χέρια. Στην πραγματικότητα οι ίδιοι οι ιερείς κρύβονταν μέσα στα αγάλματα κατά τη διάρκεια θρησκευτικών τελετουργιών και διαχειρίζονταν μηχανισμούς κίνησης, με σκοπό να δώσουν την εντύπωση στους πιστούς ότι τα αγάλματα κινούνταν από τις εκάστοτε θεότητες<sup>31</sup>.

Σε πραγματικό χώρο και χρόνο η ιδέα, κατασκευή και χρήση των animatronics ξεκίνησε από τους ωρολογοποιούς. Πριν από αρκετές δεκαετίες κατασκευάστηκαν και χρησιμοποιήθηκαν ρολόγια τοίχου με κινούμενους χαρακτήρες. Οι χαρακτήρες αυτοί κινούνταν αναλογικά με την κίνηση του ρολογιού και πολλές φορές παρήγαγαν ήχους. Η εικόνα αυτή είναι γνώριμη και ανασύρεται από τη μνήμη του παρελθόντος τόσο σε πραγματικό χώρο και χρόνο όσο και σε στιγμιότυπα κινηματογραφικών ταινιών. Αυτά τα κλασικά και τόσο χαρακτηριστικά ρολόγια αποτελούν τον πρόδρομο και πρόγονο των animatronics. Η σύγχρονη εποχή των animatronics ξεκίνησε από τον Walt Disney, όταν προέβλεψε ότι μπορούν να αποτελέσουν καινοτόμο μέσο για προσέλκυση κοινού, αρχικά στις ταινίες και στη συνέχεια στα θεματικά πάρκα<sup>32</sup>.

<sup>30</sup> K. Chandrashekar, "Review on Animatronics", *Imperial Journal of Interdisciplinary Research* 2, 2016, 1168-1170.

<sup>31</sup> A. J. Critchlow, *Introduction to Robotics*. New York: Macmillan 1985.

<sup>32</sup> K. Chandrashekar, "Review on Animatronics".

Η φιλοσοφία των animatronics χρησιμοποιήθηκε και χρησιμοποιείται σε κινηματογραφικές ταινίες κυρίως ή/και σε περιβάλλοντα διασκέδασης και μάθησης, όπως είναι τα μουσεία. Παραδείγματα ταινιών της μεγάλης οθόνης που χρησιμοποίησαν την τεχνολογία των animatronics και που σηματοδότησαν την ιστορία του κινηματογράφου αποτελούν το *Jurassic Park*, ο *Εξολοθευτής (Terminator)*, ο *King Kong* και πιο πρόσφατα η ταινία *Avatar*<sup>33</sup>. Τα σύγχρονα μουσεία έλκονται επίσης από τα animatronics, τα οποία αποτελούν πρωτόγνωρα και άκρως ενδιαφέροντα εκθέματα για τους επισκέπτες. Για τον λόγο αυτό, ειδικά σε θεματικά μουσεία, καθιερώθηκαν ή πρωτοστάτησαν ως εκθεσιακή επιλογή<sup>34</sup>.

### **Animatronics: από τις ταινίες στο μουσείο και τη μουσειακή εμπειρία.**

Τις τελευταίες δύο δεκαετίες οι Τεχνολογίες της Πληροφορίας και της Επικοινωνίας αναδιαμόρφωσαν τα μουσειακά σχήματα. Τα τεχνολογικά εργαλεία προσφέρουν νέες δυνατότητες και αλλάζουν τη μουσειακή εμπειρία, με σκοπό να αυξήσουν την επισκεψιμότητα και να ικανοποιήσουν τις προσδοκίες και ανάγκες του μουσειακού κοινού<sup>35</sup>. Ειδικά τα τελευταία χρόνια, τα μουσεία βρίσκονται σε διαρκή αγώνα επιβίωσης εξαιτίας του έντονου συναγωνισμού, αλλά και των περικοπών της κρατικής οικονομικής υποστήριξης ή/και της γενικότερης οικονομικής δυσπραγίας<sup>36</sup>. Το σύγχρονο μουσείο έχει μετατοπίσει αισθητά το κέντρο βάρους του ενδιαφέροντος του από το μουσειακό αντικείμενο στον άνθρωπο και ειδικότερα στη διαχείριση και

<sup>33</sup> B. Maheswari, "Animatronics and Multi-Disciplinary Technologies", *International Journal of Advanced Research in Computer Science and Software Engineering* 5, 2015, 1260-1262.

<sup>34</sup> S. D. Tunnicliffe, *Talking about Animals: Studies of Young Children in Zoos, a Museum and a Farm*. Unpublished Ph.D. thesis, King's College London 1995.

<sup>35</sup> B. Soren, "Museum Experiences that Change Visitors", *Museum Management and Curatorship* 24, 2009, 233-251.

<sup>36</sup> G. Del Chiappa, L. Andreu & M. G. Gallarza, "Emotions and Visitors' Satisfaction at a Museum", *International Journal of Culture, Tourism and Hospitality Research* 8, 2014, 420-431.



στη συμμετοχή του επισκέπτη<sup>37</sup>. Για τον λόγο αυτό επιδιώκει να προσφέρει χώρο και δραστηριότητες για ευχαρίστηση, διασκέδαση, κοινωνική αλληλεπίδραση και προσωπική περισυλλογή, προκειμένου να ανεβεί στις προτιμήσεις και στις επιλογές των επισκεπτών και της κοινωνίας εν γένει<sup>38</sup>.

Όπως χαρακτηριστικά αναφέρει ο Lord, η μουσειακή εμπειρία θεωρείται μεταμορφωτική εμπειρία, κατά την οποία αναπτύσσουμε νέες συμπεριφορές, ενδιαφέροντα, εκτιμήσεις, πεποιθήσεις ή αξίες σε ένα άτυπο και αυτόβουλο πλαίσιο που επικεντρώνεται στα μουσειακά αντικείμενα<sup>39</sup>. Αυτή η προσέγγιση εγείρει περαιτέρω σκέψεις και συλλογιστικές. Οι επισκέπτες έχουν τη δυνατότητα να εξερευνήσουν νέες ιδέες και συναισθήματα, ενώ είναι πολύ πιθανό να ανακαλύψουν και να αναπτύξουν πρωτόγνωρες προτιμήσεις και ενδιαφέροντα<sup>40</sup>. Χαρακτηριστική είναι η εξήγηση της Hooper-Greenhill<sup>41</sup> για το πώς τα μουσεία εμπλέκουν τη χρησιμότητα πραγμάτων και καταστάσεων που πλήρως ή μερικώς ήδη γνωρίζουμε, σε νέους συνδυασμούς ή σχέσεις ή ακόμα και σε νέες καταστάσεις.

Στο πλαίσιο αυτής της προσπάθειας, ορισμένα μουσεία, προκειμένου να αναβαθμίσουν τη μουσειακή εμπειρία και να προσφέρουν πολύπλευρες και πολύτροπες επιλογές, υιοθετούν τα animatronics. Η ενσωμάτωσή τους στη μουσειακή έκθεση αποτελεί ενδιαφέρουσα επιλογή, ικανή να εμπλέξει τον επισκέπτη και να του αποδώσει πιο συμμετοχικό και ολιστικό ρόλο. Εξάλλου, τα animatronics εξάπτουν τη φαντασία, ενώ μπορούν παράλληλα να αποτελέσουν ενδιαφέρον και διασκεδαστικό μέσο μάθησης, ειδικά για τα

<sup>37</sup> G. Black, *To ελκυστικό Μουσείο*, μτφ. Σ. Κωτίδου. Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς 2009.

<sup>38</sup> C. Waltl, "Museums for Visitors: Audience Development – A Crucial Role for Successful Museum Management Strategies", στο: *Proceedings of Intercom Conference 2006*, <http://www.intercom.museum/documents/1-4Waltl.pdf> (πρόσβαση 18/10/2016).

<sup>39</sup> B. Lord (επιμ.), *Manual of Museum Learning*. Walnut Creek, CA: AltaMira Press 2007, 19.

<sup>40</sup> B. Soren, "Museum Experiences that Change Visitors".

<sup>41</sup> E. Hooper-Greenhill, *Museums and Education: Purpose, Pedagogy, Performance*. London: Routledge 2007, 35-37.

παιδιά<sup>42</sup>.

Τα Μουσεία Επιστήμης χρησιμοποιούν τα animatronics ως αποτελεσματικό μέσο για να εκθέσουν επιστημονικές μεθόδους και αρχές, όπως είναι οι κανόνες της φυσικής ή της λειτουργίας του ανθρώπινου σώματος. Επίσης, τα animatronics αποτελούν προσφιλή επιλογή για τα Μουσεία Φυσικής Ιστορίας. Τα πιο συνηθισμένα animatronics σε χώρους μουσείων είναι εκείνα που προσομοιάζουν σε ζώα. Ειδικότερα οι δεινόσαυροι διατηρούν την υψηλότερη θέση στις προτιμήσεις, προσφέροντας πραγματικά θεματικό αποτέλεσμα, ειδικά στην περίπτωση που διαθέτουν κίνηση στο κεφάλι, στα άκρα και στα σαγόνια<sup>43</sup>. Χαρακτηριστικό παράδειγμα αποτελεί το Μουσείο Φυσικής Ιστορίας του Λονδίνου με την έκθεση του «Age of the Dinosaur» το έτος 2011<sup>44</sup>. Στην Ελλάδα η παρουσία των animatronics είναι σχεδόν ανύπαρκτη. Με εξαίρεση την πολύ πρόσφατη περιοδική έκθεση με ακραίες μορφές δεινοσαύρων του Μουσείου Φυσικής Ιστορίας Ηρακλείου<sup>45</sup>, το μοναδικό μουσείο που έχει επιλέξει να συμπεριλάβει animatronics ως μέρος της έκθεσης του είναι το μουσείο *Casa Parlante* στην Κέρκυρα.

**Το Μουσείο *Casa Parlante*.** Το Μουσείο *Casa Parlante* ιδρύθηκε τον Μάρτιο του έτους 2014 και βρίσκεται σε ιστορικό και πολυσύχναστο δρόμο στο κέντρο της πόλης της Κέρκυρας. Στα ιταλικά η ονομασία του μουσείου σημαίνει «το σπίτι που μιλάει». Η επιλογή της συγκεκριμένης ονομασίας δεν έγινε τυχαία. Θέλει να δείξει ότι το σπίτι έχει φωνή και μιλάει. Μιλάει για τις

<sup>42</sup> S. D. Tunnicliffe, “It’s the Way you Tell it! What Conversations of Elementary School Groups Tell us about the Effectiveness of Animatronic Animals Exhibits”, *Journal of Elementary Science Education* 11, 1999, 23-26.

<sup>43</sup> P. Casaleiro, “Evaluating the Moving Dinosaurs: Surveys of the Blockbuster Exhibition in Four European Capital Cities”.

<sup>44</sup> *Age of the Dinosaur*, Natural History Museum 2011, <http://www.nhm.ac.uk/business-services/touring-exhibitions/age-of-the-dinosaur.html> (πρόσβαση 18/10/2016).

<sup>45</sup> ΜΦΙΗ 2016, <http://www.nhmc.uoc.gr/el/news/28641> (πρόσβαση 18/10/2016).

συνήθειες και την καθημερινότητα μιας τυπικής ευγενούς κερκυραϊκής οικογένειας του 19<sup>ου</sup> αιώνα. Περαιτέρω, ο όρος «parlante» είναι εμπνευσμένος από την επιστήμη της οικοσημολογίας. Σύμφωνα με αυτήν, υπάρχει ειδική κατηγορία οικόσημων που ονομάζονται «parlante», τα οποία παρουσιάζουν έμβλημα που σχετίζεται με την ονομασία της οικογένειας.

Το συγκεκριμένο θεματικό Μουσείο παρουσιάζει ένα παραδοσιακό κερκυραϊκό αρχοντικό της χρονικής περιόδου 1814-1864. Κατά το 19<sup>ο</sup> αιώνα το εμπόριο, η οικονομία, οι καλές τέχνες και εν γένει ο πολιτισμός διένυαν περίοδο άνθησης και ακμής στο νησί της Κέρκυρας εξαιτίας της έντονης επιρροής Ενετών, Γάλλων και Άγγλων. Σε αντίθεση με τις αγροτικές οικίες της εποχής, οι κατοικίες των ευγενών εξέθεταν και προέβαλλαν το αριστοκρατικό παρελθόν του εκάστοτε ιδιοκτήτη μέσα από ακριβά έπιπλα, αντικείμενα, πίνακες και κειμήλια. Επιπρόσθετα, όλα τα τελευταία αναφερόμενα επιβεβαίωναν το κοινωνικό status της οικογένειας και σκιαγραφούσαν το στυλ και τις ευγενείς συνήθειες και προτιμήσεις της.

Το Μουσείο *Casa Parlante* απεικονίζει τη συγκεκριμένη εποχή, αλλά και τις συνήθειες με έναν ιδιαιτέρως «ζωντανό» και παραστατικό τρόπο. Η μουσειακή έκθεση ξεδιπλώνεται εντός του μουσειακού χώρου, που στην πραγματικότητα είναι ένα αριστοκρατικό σπίτι του 19<sup>ου</sup> αιώνα, ενώ η καθημερινότητα της ευγενούς οικογένειας και των μελών αυτής αναπαρίσταται με τη βοήθεια και τη συνδρομή εννέα animatronics ανθρωπόμορφων μοντέλων. Την εικόνα συμπληρώνουν μυρωδιές και ήχοι της εποχής, ενώ οι επισκέπτες συνοδεύονται από ξεναγό, ο οποίος παρουσιάζει την έκθεση, τους προσφέρει παραδοσιακά γλυκά και ποτά, και απαντάει σε τυχόν απορίες τους. Βασικός στόχος και σκοπός του μουσείου είναι το ταξίδι του επισκέπτη στο παρελθόν, προσφέροντάς του μια μοναδική και ολιστική εμπειρία όχι μόνο για την όραση, αλλά και για την ακοή, την όσφρηση και τη γεύση.

Το αρχοντικό-Μουσείο *Casa Parlante* αποτελείται από οκτώ δωμάτια: το καθιστικό (που είναι και το μεγαλύτερο σε έκταση), το αναγνωστήριο,

το μπάνιο, το κυρίως υπνοδωμάτιο, το παιδικό δωμάτιο με το πιάνο, το δωμάτιο προσωπικού, την κουζίνα και το κελάρι. Κάθε δωμάτιο είναι περίτεχνα διακοσμημένο και επιπλωμένο, αναδεικνύοντας τα χαρακτηριστικά της συγκεκριμένης εποχής αλλά και την οικονομική, εκπαιδευτική και κοινωνική υψηλή θέση της οικογένειας.

Animatronics βρίσκονται σε κάθε δωμάτιο. Κάθε animatronic έχει όνομα και είναι είτε μέλος της οικογένειας είτε μέλος του οικιακού προσωπικού. Με αυτόν τον τρόπο οι επισκέπτες έχουν τη δυνατότητα να γνωρίσουν τον κόντε Σπύρο (τον παππού της οικογένειας που ανήκει στην «παλαιά αριστοκρατία»), τον κόντε Ιωάννη (τον γιο του κόντε Σπύρου), την κοντέσα-Ελεονώρα (σύζυγο του κόντε Ιωάννη), την κοντέσσα Θεοδώρα (σύζυγο του παππού κόντε Σπύρου), αλλά και τα παιδιά Σπύρο και Θεοδώρα, που παραδοσιακά έλαβαν τα ονόματα του παππού και της γιαγιάς τους. Το υπηρετικό προσωπικό επίσης παρουσιάζεται με χρήση animatronics. Έτσι, στο χώρο του μουσείου συναντάμε την καμαριέρα Μαρία και τη μαγείρισσα Κατίνα, η οποία βρισκόταν παλαιότερα στις υπηρεσίες του κόντε Σπύρου και στη συνέχεια ήλθε να προσφέρει τις υπηρεσίες της στον γιο του και την οικογένεια του.

Το Μουσείο *Casa Parlante* είναι αναμφίβολα ένα *sui generis* μουσείο. Τα εκθέματα, αλλά και το γενικότερο εκθεσιακό μήνυμα, απευθύνονται στις ανθρώπινες αισθήσεις πέραν της όρασης, αφού κατά την επίσκεψη εμπλέκονται οι αισθήσεις της ακοής, της γεύσης και της όσφρησης. Με την παρουσία των animatronics το μουσείο καταφέρνει να εμπλουτίσει και να αναμορφώσει τη μουσειακή εμπειρία που χαρακτηρίζεται από στοιχεία εμπλοκής, καινοτομίας, μοναδικότητας και ιδιαιτερότητας, αφού επιτυγχάνει να μεταφέρει νοητά τους επισκέπτες στα βιώματα, στις παραστάσεις, στις συνθήκες, στις γεύσεις και στα ακούσματα του παρελθόντος, και συγκεκριμένα του κερκυραϊκού 19<sup>ου</sup> αιώνα. Οι επισκέπτες έχουν την αίσθηση ότι βιώνουν τη συγκεκριμένη εποχή κατά τη διάρκεια ξενάγησης και μου-

σειακής επίσκεψης που καταφέρνει να ισορροπεί χωρίς να απολύει ή να παραποιεί στοιχεία και πληροφορίες ιστορικά και επιστημονικά τεκμηριωμένες. Η παρουσία των animatronics, σε συνδυασμό με την παροχή ιστορικά τεκμηριωμένων πληροφοριών, έχει συμβάλει σημαντικά στη δημιουργία μιας ιστορίας ρομαντισμού και φαντασίας, προσφέροντας διέγερση πνεύματος, αισθήσεων και φαντασίας.

**Συμπεράσματα και σκέψεις.** Τα animatronics αποτελούν μια ενδιαφέρουσα μουσειακή επιλογή. Επιδρούν στην έκθεση και στη μουσειακή εμπειρία με πολύ συγκεκριμένο, διακριτό και έντονο τρόπο, ενώ η ενσωμάτωσή τους στο χώρο αντιμετωπίζεται θετικά από τους επισκέπτες. Εξάλλου, τα πρώιμα αποτελέσματα της πρώτης έρευνας που διεξήχθη στο μουσείο από το Εργαστήριο Μουσειολογίας του Τμήματος Αρχαιονομίας, Βιβλιοθηκονομίας και Μουσειολογίας του Ιονίου Πανεπιστημίου την καλοκαιρινή περίοδο του έτους 2015, τα οποία είναι υπό δημοσίευση<sup>46</sup>, κατέδειξαν ότι ανεξαρτήτως φύλου, ηλικίας, εθνικότητας και εκπαιδευτικού υπόβαθρου, οι επισκέπτες δήλωσαν ότι απέκτησαν νέα γνώση, ενώ ταυτόχρονα διασκέδασαν με έναν μοναδικό και πρωτόγνωρο τρόπο.

Η παρουσία των animatronics στον χώρο ως μέρους της μουσειακής έκθεσης προσφέρει τη δυνατότητα στους επισκέπτες να καλλιεργήσουν τη φαντασία τους και να βιώσουν μια ιδιαίτερος συμμετοχική και «ζωντανή» εμπειρία. Η αίσθηση της αναβίωσης του παρελθόντος και ακόμα περισσότερο η αίσθηση ότι ζουν σε εκείνη την εποχή προκάλεσε ιδιαίτερα συναισθήματα. Η εμπλοκή όλων των αισθήσεων, η αναβίωση της ιστορίας με τα ανθρωπόμορφα animatronics βοήθησε στη διαμόρφωση μουσειακής εμπειρίας με ενέργεια και δράση, με αίσθηση και συναίσθημα, με γνώση και διασκέδαση.

<sup>46</sup> G. Papaioannou & S. Paschou, "Human Animatronics in Museum Experience: Casa Parlante-The Living Museum, Corfu, Greece", στο: *2<sup>nd</sup> International Workshop on Virtual Archaeology, Museums and Cultural Tourism*, 23-26 Σεπτεμβρίου 2015, Δελφοί [προς δημοσίευση].

Σε αυτό το πρώιμο στάδιο λειτουργίας του μουσείου αλλά και έρευνας, η εντύπωση που δημιουργείται είναι ότι τα animatronics αποτελούν πολύτιμο εργαλείο για το μουσείο του 21<sup>ου</sup> αιώνα, ικανό να τρέψει τον επισκέπτη από παθητικό παρατηρητή σε ενεργό συμμετέχοντα. Σύμφωνα δε με προβλέψεις, τη χρονική περίοδο 2009-2025 η χρήση και η παρουσία των animatronics αναμένεται να ανεβεί σε πολύ υψηλά επίπεδα. Η βιομηχανία της διασκέδασης, αλλά και τα υπόλοιπα περιβάλλοντα μάθησης και διασκέδασης, όπως τα μουσεία, αναζητούν και υιοθετούν διαρκώς νέα μέσα για να διασκεδάσουν το κοινό και να δημιουργήσουν ρεαλιστική αλληλεπίδραση μεταξύ ανθρώπων και φαντασιακών αντικειμένων. Η εξελικτική και αναβαθμισμένη εκδοχή των animatronics, τα ρομπότ, ήδη έχει κάνει την εμφάνισή της στο χώρο του θεάματος, ενώ δεν λείπουν παραδείγματα παρουσίας τους και σε μουσεία. Χαρακτηριστικό και αντιπροσωπευτικό παράδειγμα αλλά και προβολής ρομποτικής τεχνολογίας αποτελεί το Μουσείο Εξελισσόμενης Τεχνολογίας και Καινοτομίας Miraikan στο Τόκυο της Ιαπωνίας. Στο μουσείο αυτό παρουσιάζεται το ανθρωποειδές ρομπότ Asimo, αλλά και άλλα ανθρωποειδή ρομπότ, μαγεύοντας τους επισκέπτες και εκτινάσσοντας τα ποσοστά επισκεψιμότητας στα ύψη (Miraikan, 2016). Αλλά και η έκθεση με θέμα «Robot Revolution» στο Μουσείο Επιστήμης και Βιομηχανίας στο Σικάγο των Η.Π.Α., η οποία ήταν ανοικτή για το κοινό μέχρι πρόσφάτως, τον Ιανουάριο του έτους 2016. Η συγκεκριμένη έκθεση περιελάμβανε ρομπότ διαφόρων τύπων και δυνατοτήτων, θέλοντας να επιδείξει τις πολυάριθμες και πολύπτυχες δραστηριότητες που μπορούν να εκτελέσουν τα ρομπότ. Ορισμένα ρομπότ έπαιζαν blackjack, ενώ άλλα μπορούσαν να παίξουν ποδόσφαιρο και να σκοράρουν<sup>47</sup>!

Συμπεραίνει λοιπόν κανείς ότι τα μουσεία βρίσκονται αντιμέτωπα με νέες προκλήσεις. Έχουν τη δυνατότητα να αναθεωρήσουν τον τρόπο και τα

<sup>47</sup> Robot Revolution, Museum of Science and Industry 2016, Chicago, <http://www.msichicago.org/explore/whats-here/exhibits/robot-revolution/> (πρόσβαση 18/10/2016).

μέσα προβολής των εκθεμάτων τους και να αναλογιστούν αν μπορούν και επιθυμούν να εντάξουν animatronics ως μέρος της έκθεσής τους. Καλούνται επίσης να αναλογιστούν αν θα προχωρήσουν ακόμα παρακάτω, ακολουθώντας τη ραγδαία εξέλιξη, και επιλέξουν να εντάξουν και να χρησιμοποιήσουν την τεχνολογία των robotics στη μουσειακή τους δραστηριότητα ως μέσο ξενάγησης ή, ακόμα πιο πρωτοποριακά, ως μουσειακό αντικείμενο. Οι επισκέπτες από την πλευρά τους αναζητούν και προσδοκούν μια διαρκώς εξελισσόμενη και αναβαθμιζόμενη μουσειακή εμπειρία, με τη χρήση των δυνατοτήτων που η τεχνολογία του 21<sup>ου</sup> αιώνα μπορεί να προσφέρει. Στα επόμενα χρόνια, οι ρομποτικές μηχανές θα συνεχίζουν να εξελίσσονται και να αναβαθμίζονται, προσφέροντας ακόμα πιο ιδιαίτερες αλληλεπιδραστικές εμπειρίες<sup>48</sup>. Ειδικότερα, η παροχή συναισθηματικής αλληλεπίδρασης με το μουσειακό αντικείμενο μέσω των νέων ψηφιακών τεχνολογιών αποτελεί κίνητρο για τον επισκέπτη να αναζητήσει την προσωπική και ουσιαστική σύνδεση και σχέση του με το αυτό<sup>49</sup>.

Η εξέλιξη της διαδικασίας αλληλεπίδρασης άνθρωπο-υπολογιστή έχει ως αποτέλεσμα τον εμπλουτισμό της με συναίσθημα. Η τριγωνική σχέση άνθρωπος-υπολογιστής-συναίσθημα αποτελεί ιδιαίτερο πεδίο μελέτης κι έρευνας ευρισκόμενο με τεράστιες κοινωνικές και επιστημονικές προεκτάσεις επιδράσεις. Νέες ερευνητικές προκλήσεις εμφανίζονται και η μουσειακή κοινότητα, αλλά και εν γένει η επιστημονική, καλείται να τις αντιμετωπίσει, να τις αναλύσει, να τις αξιολογήσει και εν τέλει να τις χρησιμοποιήσει προς γενικό όφελος και εξέλιξη.

**Ευχαριστίες.** Θερμές ευχαριστίες στην κα. Ράντου και στον κ. Μητσόπουλο, ιδιοκτήτες του μουσείου Casa Parlante, για τη βοήθεια και τη φιλοξενία

<sup>48</sup> K. Chandrashekhar, "Review on Animatronics".

<sup>49</sup> G. Alelis, A. Bobrowicz & C. S. Ang, "Exhibiting Emotion: Capturing Visitors' Emotional Responses to Museum Artefacts. Design, User Experience, and Usability: User Experience in Novel Technological Environments", στο: A. Marcus (επιμ.), *Proceedings of International Conference on Human-Computer Interaction*, HCI International 2013, 11/Part III, 429-438.

τους, καθώς και στο προσωπικό του μουσείου που ήταν πάντα πρόθυμο να εξυπηρετήσει και απαντήσει σε κάθε ερώτημα.

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## 3d Projection mapping σε ιστορικά κελύφη. Πειραματισμοί της τέχνης, προκλήσεις της επιστήμης της αποκατάστασης

**[Σύνοψη]** Η φύση των ιστορικών κελυφών, μεμονωμένων μνημείων και συνόλων, συνάδει με τον φυσικό φωτισμό, ενώ η χρήση του τεχνητού φωτός –του πρόσφατου σε ιστορικό χρόνο– αποτελεί μέσο χρονικής επιμήκυνσης της χρήσης αλλά –ακόμα πιο πρόσφατα– και μέσο ανάδειξης και προβολής του ίδιου του μνημείου. Την τελευταία δεκαετία, η εξέλιξη της τεχνολογίας των οπτικοακουστικών μέσων και του φωτισμού προσέφερε τη δυνατότητα προβολής video σε όψεις κτιρίων, το διεθνώς γνωστό ως 3d projection ή video mapping. Η χρήση αυτής της τεχνολογίας σε τμήματα ιστορικών κτιρίων αποτελεί αφενός μία ιδιαίτερα ενδιαφέρουσα μορφή τέχνης, αφετέρου ένα ακόμα εργαλείο στην υπηρεσία της επιστήμης της αποκατάστασης, το οποίο όμως παράλληλα προβληματίζει.

Η νέα αυτή μορφή τέχνης αναπτύσσεται τα τελευταία χρόνια με ταχύτατους ρυθμούς, χάρη και στην ευρεία απήχηση που έχει λάβει η ιδιαιτερότητα του τελικού αποτελέσματος. Η ανατροπή –έστω προσωρινή– της καθημερινής εικόνας, η εναλλαγή εντυπωσιακών μορφών και σχημάτων λειτουργούν και ως αντίδραση του υποσυνείδητου στην παγιωμένη μορφή ενός αστικού τοπίου. Με αυτόν τον τρόπο όμως, επιτυγχάνεται, έστω και έμμεσα, καθώς συνήθως αυτοσκοπός είναι η ίδια η μορφή της τέχνης και η έκφρασή της, η συμμετοχική παρουσία των μνημείων στη σύγχρονη εξέλιξη και στο βάθος του σύγχρονου εικαστικού προβληματισμού. Το ιστορικό έργο τέχνης καθίσταται αφενός η αφορμή και αιτία δημιουργίας τέχνης και παραγωγής πολιτισμού, αφετέρου ο καμβάς σε ένα νέο έργο τέχνης. Με αυτόν τον τρόπο επέρχεται ένας απόλυτος διάλογος της ιστορικής μορφής τέχνης με μία σύγχρονη, σε μία διαδραστική αλληλουχία εικόνων. Από μόνη της αυτή η διαδικασία αποτελεί την ουσιώδη διάσταση της επιστήμης της αποκατάστασης: την ένταξη των μνημείων στη σύγχρονη ζωή.

Επιπλέον, η ανάδειξη αρχιτεκτονικών μελών και στοιχείων μέσω των σημειακών σχεδιασμένων προβολών και η δυνατότητα απόλυτης ταύτισης σχημάτων και μορφών της πραγματικότητας και της προβολής, μπορεί να ενέχει μία ενδιαφέρουσα επιμορφωτική διάσταση. Η αναπαραγωγή χρωμάτων, ακόμα και τμηματικά μόνιμη, μπορεί να αποτελέσει ένα καινοτόμο εργαλείο στη διαρκή προσπάθεια επεξηγηματικής αφήγησης ενός φθαρμένου μνημείου, συνήθως αρχαίου, ενώ σε μία συνθετική επεξεργασία το τελικό αποτέλεσμα μπορεί να καθίσταται διδακτικό μέσο για πληθώρα πληροφοριών του ίδιου του μνημείου.

Σε αυτό το πεδίο όμως δε λείπουν και οι ενστάσεις. Μήπως πρόκειται απλώς για αστική φαντασμαγορία και για προσβολή της αυθεντικότητας και της αξίας του συμβολισμού, από τη στιγμή που ένα μνημείο υποβιβάζει τη σημειολογική του υπόσταση από πρωταγωνιστή σε υπόβαθρο; Οι ενστάσεις αυτές, που εκκινούν από τη θεώρηση της παραβίασης της χρήσης του κτιρίου ως εφήμερη εναλλακτική σκηνογραφία, πολύ συχνά καταλήγουν στην αναγωγή της συγκεκριμένης οπτικής τέχνης σε παραβατικότητα επί της ιστορικίζουσας κανονικότητας. Και παρά του γεγονότος ότι το κτίριο-μνημείο δεν φθείρεται, το ερώτημα που τίθεται είναι εάν τελικά “βεβηλώνεται” ή όχι. Υπάρχει, ή πρέπει να υπάρχει, περιορισμός στο προβαλλόμενο θέμα και πώς διαμορφώνονται οι κανόνες και πού τοποθετείται το όριο των εικονιζόμενων στοιχείων; Άραγε η προσωρινότητα αποτελεί την πανάκεια της πάσης φύσεως συμβολικής παραβατικότητας επί των μνημείων; Ή μήπως η πρόσκαιρη αποδόμηση της μνημειακής αυθεντικότητας αποτελεί απλώς ένα ταμπού; “When monuments are your screen”...

**[Λέξεις κλειδιά]** 3d projection mapping, αρχιτεκτονική αποκατάσταση, διάδραση παλιού-νέου, πολιτιστική κληρονομιά, ανάδειξη μνημείων

Sofoklis Kotsopoulos

## 3D Projection Mapping on Historical Shells: Art Experiments, Challenges to the Science of Archi- tectural Restoration

**[Abstract]** The nature of historical shells, individual monuments and sites, is consistent with natural light, while the use of artificial light – in recent history – is used to lengthen the time of use, but – more recently – is a means to enhance and promote the monument itself. In the last decade, state of the art audio-visual and lighting have made video projection possible onto building facades, internationally known as 3D projection or video mapping. The use of this technology in parts of historic buildings is a particularly interesting form of art, but also one more tool in the service of science of the architectural restoration, but in parallel concern.

This new art form has developed at quite some speed in the last few years, thanks to the wider appeal of the final specific result. The overthrow – albeit temporary – of the everyday image, the alternation between impressive forms and shapes, function as a reaction of the

subconscious to the established form of a city landscape. This usually results in – even indirectly – the participatory presence of monuments in modern development and depth of contemporary artistic reflection, because it is usually an end in itself. The historical work of art becomes both the reason and cause of the creation of art and culture production, the second canvas in a new work of art. In this way we see an absolute dialogue of the historical art form in a contemporary, interactive sequence of images. By itself, this process is an essential dimension of the science of architectural restoration: the integration of monuments into modern life.

Furthermore, the promotion of architectural pieces and elements through point designed projections and the potential of completely identical shapes and forms with reality and their projection, may add an interesting educational dimension. The reproduction of color, even partially permanent, may comprise an innovative tool in the continuous effort to describe a deteriorated monument, usually ancient, while with one composite treatment, the final result may provide an educational means to impart much information about the monument itself.

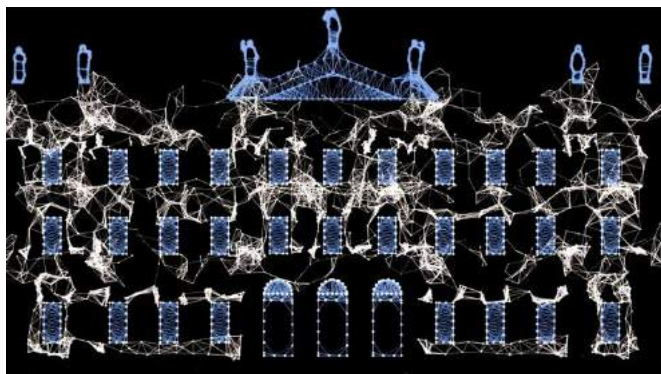
Naturally, there are objections in this field. Is it all possibly just urban extravaganza and an insult to the authenticity and value of symbolism, from the moment that a monument downgrades its semantic status by becoming part of the background? These objections, which arise from the theory that the violation of the building's use as a temporary alternative scenography, very often end up debasing the specific visual art to a delinquency of the historical regularity. Despite the fact that the building – monument, does not become damaged, the question is, whether, it is “desecrated” or not. Is there, or should there be a limit to the above issue, and how the rules are imposed, and where the limit of the projected elements are? Is it possible that temporariness is the panacea for each type of delinquency on monuments? Or is it possible that the temporary degradation of the authenticity of the monument is just a taboo? “When monuments are your screen...”

**[Keywords]** 3d projection mapping, architectural restoration, old – new interaction, cultural heritage, rehabilitation of monuments

**Πρόλογος.** Η στάση των κοινωνιών απέναντι στα μνημεία μεταβάλλεται ως ένα βαθμό, όχι μόνο ανάλογα με τις κυριαρχούσες ιδεολογίες, αλλά και λόγω της εξέλιξης των συνθηκών και των επιστημονικών-τεχνολογικών κατακτήσεων. Η παρούσα εργασία αποσκοπεί στη διεύρυνση της προβληματικής της διαχείρισης των ιστορικών κτιρίων σχετικά με ένα ανερχόμενο και ταχύτατα διαδιδόμενο είδος καλλιτεχνικής έκφρασης. Η έρευνα στη θεωρητική βάση της επιστημονικής αποκατάστασης μνημείων, αλλά και η εκπαιδευτική διαδικασία σε προγράμματα σπουδών συναφών

αντικειμένων, δημιουργούν ερωτήματα επί της ουσίας του 3d mapping: Αποτελεί μία νέα σημασιοδότηση στο αστικό τοπίο και ποια η στάση των κοινωνιών που βιώνουν τα μνημεία; Μπορεί το μνημειακό περιβάλημα να μετασχηματίζεται για τον νέο ρόλο και ποια η θέση του στη διαμορφούμενη χωρική αντίληψη; Ποιος είναι ο ιδανικότερος τρόπος χρήσης των πρωτοποριακών τεχνολογιών σε σχέση με τα ιστορικά κελύφη; Υπάρχει κάποιο όριο, κανόνες και περιορισμοί ή οι θεωρητικοί προβληματισμοί αποτελούν απλώς ένα ταμπού; Ποιες οι συνειρμικές ακολουθίες των θεμελιωδών εννοιών της αυθεντικότητας και της πολιτισμικής ταυτότητας στη νέα εποχή της διάχυτης ψηφιακής εικονικότητας;

**Εισαγωγή.** Η φύση των ιστορικών κελυφών, μεμονωμένων μνημείων και συνόλων, συνάδει με τον φυσικό φωτισμό, ενώ η χρήση του τεχνητού φωτός –του πρόσφατου σε ιστορικό χρόνο– αποτελεί μέσο χρονικής επιμήκυνσης της χρήσης αλλά –ακόμα πιο πρόσφατα– και μέσο ανάδειξης και προβολής του ίδιου του μνημείου. Τα τελευταία χρόνια, η εξέλιξη της τεχνολογίας των οπτικοακουστικών μέσων και του φωτισμού προσέφερε τη δυνατότητα προβολής video σε όψεις κτιρίων, το διεθνώς γνωστό ως 3d projection ή video mapping. Πρόκειται για την προβολή ταινιών ή εικόνων (σταθερών ή κινούμενων), επιστημονικού ή καλλιτεχνικού περιεχομένου με τη χρήση της ψηφιακής τεχνολογίας και με στόχο είτε την επικοινωνήση ενός μηνύματος, είτε την αυτόνομη δημιουργία καλλιτεχνικού δρώμενου αστικού ενδιαφέροντος. Η χρήση αυτής της τεχνολογίας σε τμήματα ιστορικών κτιρίων ή και συνόλων αποτελεί αφενός μία ιδιαίτερα ενδιαφέρουσα μορφή τέχνης, αφετέρου ένα ακόμα εργαλείο στην υπηρεσία της επιστήμης της αποκατάστασης, το οποίο όμως παράλληλα προβληματίζει. Ως εγχείρημα δεν είναι νέο, καθώς στις Η.Π.Α. προβαλλόμενες εικόνες σε μνημεία εμφανίζονται ήδη από τη δεκαετία του 1860, αλλά η σύγχρονη έκφραση του 3d mapping αριθμεί λίγο περισσότερο από δέκα χρόνια, ενώ πολύ πρόσφατα ιδρύθηκαν επιχειρήσεις που ασχολούνται εξειδικευμένα με αυτό. Τα



εικόνα [αριστερά]:  
Απόσπασμα από 3d  
projection mapping  
σε ιστορικό κτίριο.  
Καλλιτέχνης: Roberto  
Fazio, Kernel festival  
2011 (Villa Tittoni  
Traversi, Desio, Italy).

τελευταία χρόνια πραγματοποιούνται διάφορες εκδηλώσεις διεθνώς, για εφαρμογές αυτού του τύπου, όπως το φεστιβάλ της Λυών, το mapping festival της Γενεύης, το φεστιβάλ του φωτός της Μόσχας, το Kernel festival στην περιοχή του Μιλάνου κ.ά.

**Η τέχνη και οι προεκτάσεις της.** Το 3d mapping, ως μορφή τέχνης, ελκύει το ενδιαφέρον, ίσως σε πρωτόγνωρα επίπεδα, όχι μόνο λόγω της διαφορετικότητάς του, αλλά και λόγω του χαρακτήρα του. Η αστική του υπόσταση και το να απευθύνεται σε πόλεις ολόκληρες τού προσφέρει αντίστοιχες δυνατότητες διάχυσης και επικοινωνίας. Συνήθως, πρόκειται για εντυπωσιακές παραστάσεις με συναρπαστικά αφηγήματα, με έντονες εναλλαγές φωτεινότητας και έντονα χρώματα, ενώ συχνά και ιδίως όταν πρόκειται για ψυχαγωγικούς σκοπούς, συνοδεύεται από αντίστοιχη ηλεκτρονική μουσική. Οι προσλαμβάνουσες πληροφορίες από τον χρήστη δεν επιδέχονται αμφισβήτηση. Είναι σουρεαλιστικές και συχνά υπερβατικές ως προς την αντιληπτική ικανότητα του θεατή. Η νέα αυτή μορφή τέχνης αναπτύσσεται τα τελευταία χρόνια με ταχύτατους ρυθμούς, χάρη και στην ευρεία απήχηση που έχει λάβει η ιδιαιτερότητα του τελικού αποτελέσματος. Η ανατροπή –έστω προσωρινή– της καθημερινής εικόνας, η εναλλαγή εντυπωσιακών μορφών και σχημάτων λειτουργούν και ως αντίδραση του υποσυνείδητου στην παγιωμένη μορφή ενός αστικού τοπίου.

Παρά το ότι η πλησιέστερη επιστημονική ορολογία είναι η “χωρική επαυξημένης πραγματικότητας”, σε αντίθεση με τον ορισμό της Επαυξημένης Πραγματικότητας, το 3d mapping δεν προσπαθεί να ενισχύσει στοιχεία του πραγματικού κόσμου με ψηφιακά δεδομένα<sup>1</sup>, ενώ αντίστοιχα, σε αντίθεση με την Εικονική Πραγματικότητα δεν επιδιώκεται η αντικατάσταση ή η αντιγραφή του πραγματικού κόσμου με έναν ψηφιακό. Πρόκειται για μία πρακτική στα πλαίσια της γενικότερης Μεσολαβητικής Πραγματικότητας (mediated reality), καθώς προσπαθεί να παραποιήσει το φυσικό αντικείμενο με μία εικονική ψευδαίσθηση. Χρησιμοποιεί την πραγματικότητα με στόχο να την επεξεργαστεί και να την μεταβάλει. Σύμφωνα με κριτικούς είναι μία πρώιμη μορφή συγχώνευσης της βιντεοπροβολής και της αρχιτεκτονικής, μία αναπτυσσόμενη υβριδική τέχνη, μία αρχιτεκτονική των μέσων (media architecture)<sup>2</sup>. Η αναγωγή αυτή βέβαια λανθάνει στην αναζήτηση του πρωταγωνιστή και του υπόβαθρου, ανάμεσα στην προβολή και στην αρχιτεκτονική, ενώ για να χαρακτηριστεί ως τέχνη και να αποκτήσει τη χωροχρηστική διάσταση της αρχιτεκτονικής, θα πρέπει να υπερβαίνει το φανταστικό και το μαγικό, απελευθερώνοντας την τεχνολογία με ιδέες<sup>3</sup>.

Ενδιαφέρον στοιχείο ως τέχνη συνιστά το γεγονός ότι δεν πρόκειται για αυτόνομη εικόνα, αλλά για εξαρτώμενη από το φυσικό αντικείμενο. Πρόκειται μάλλον για την απόκτηση χωρικής υπόστασης ενός ψηφιακού,

<sup>1</sup> Γ. Τζήρου, «Εφαρμογές Επαυξημένης Πραγματικότητας στην άτυπη μάθηση», στο: *9ο Πανελλήνιο Συνέδριο Καθηγητών Πληροφορικής*, 2015, 1.

<sup>2</sup> D. Krautsack, «3D Projection Mapping and its Impact on Media & Architecture in Contemporary and Future Urban Spaces», *Media-N 7*, 2011, 3-4. Επίσης, C. Kronhagel, *Mediatecture*. Wien/ New York: Springer 2010, 111-112. Επίσης, χαρακτηριστικό για τη media architecture M. Brynskov, P. Dalsgaard & K. Halskov, «Understanding Media Architecture (Better): One Space, Three Cases», στο: *CHI '13 Extended Abstracts on Human Factors in Computing Systems*. New York: ACM 2013, <http://interactivitylighting.id.tue.nl/final%20submissions/W9%20-%20Martin%20Brynskov%20-%20Understanding%20Media%20Architecture.pdf> (πρόσβαση 28/04/2016).

<sup>3</sup> M. Rush, «Εικονική πραγματικότητα και τέχνη», *Η Καθημερινή*, 10/01/2006, <http://www.kathimerini.gr/238725/article/epikairothta/kosmos/eikonikh-pragmatikothta-kai-texnh> (πρόσβαση 25/04/2016).



εικονικού και άχωρου προϊόντος, με τη συνέργεια ενός άλλου αντικειμένου, οπωσδήποτε υλικού. Καίριο σημείο είναι η σημασιολογική ερμηνεία της αλληλεπίδρασης του φυσικού αντικειμένου (στην προκειμένη ιστορικού κτιρίου) του πραγματικού χωροχρόνου με το προβαλλόμενο καλλιτεχνικό θέμα. Ο εικονικός κόσμος ενίοτε διασταυρώνεται με τον πραγματικό, τοποθετώντας ή επανατοποθετώντας τον χρήστη στο μεταίχμιο των αισθήσεων. Η διασταύρωση όμως δεν είναι πάντα αυτοσκοπός, καθώς η ανατρεπτικότητα είναι η βάση.

Η αναγωγή της όψης ενός ταπεινότερου μνημείου στον ιστό της πόλης σε υπόβαθρο για προβολή μπορεί να προσφέρει μία αστική εμπειρία για ένα σύνολο χρηστών: των ιδιοκτητών, των περαστικών, των καθημερινών θεατών, των τουριστών, όπου αν σε αυτό το σύνολο προστεθούν οι καλλιτέχνες και οι εμπνευστές / διαχειριστές του εγχειρήματος, το πείραμα μπορεί να αναχθεί σε μία κοινωνική αλληλεπίδραση με πολλά επίπεδα αναγωγής και ερμηνείας. Σε ένα αστικό σύνολο μάλιστα, μία τέτοιου είδους παρέμβαση θα μπορούσε να δημιουργήσει στο σκοτάδι ένα καθημερινά διαμορφούμενο δομημένο περίβλημα. Και αυτό είναι το σημείο όπου γεννάται ο προβληματισμός για το 3d mapping και ο οποίος έχει ήδη εκφραστεί και αναφέρεται τόσο ως προς την ιδιότυπη προστασία του αστικού περιβάλλοντος, όσο και της ίδιας της αρχιτεκτονικής, ασχέτως αν πρόκειται για ιστορική ή όχι. Η αντικατάσταση του πραγματικού κόσμου από έναν εικονικό και ψηφιακό προσκρούει σε πλήθος ανθρωπομετρικών παραμέτρων: βιωματική αντίληψη, χωρική σταθερότητα, πολιτισμική ταύτιση με το υλικό περιβάλλον, εμπειρία της αλληλεπίδρασης, κ.ά. Η διεξόδυση της τεχνολογίας στην τέχνη και η άμετρη χρήση της δύναται συνολικά να μεταστρέψει το ενδιαφέρον προς έναν φωτορεαλιστικό κόσμο<sup>4</sup>, προς την ψευδαίσθηση και την υποσυνείδητη κυριαρχία του φανταστικού.

<sup>4</sup> M. Rush, «Εικονική πραγματικότητα και τέχνη».

Οι σύγχρονες πρακτικές βέβαια, δεν αδιαφόρησαν μπροστά στη δυναμική του 3d mapping και έχουν επεκταθεί σε ένα ευρύ φάσμα εφαρμογών, όπως για παράδειγμα στη διαφήμιση. Οι ειδικοί του χώρου υποστηρίζουν ότι το 3d mapping είναι σήμερα ο πλέον αποδοτικός και ο μοναδικός σίγουρος τρόπος απόσπασης της προσοχής του κοινού, η οποία με τη σειρά της εγγυάται την επιτυχημένη προβολή ενός προϊόντος. Παράλληλα, θεωρούν τη δυναμική του τόσο ισχυρή, ώστε να είναι ικανό να τροποποιήσει όχι μόνο ολόκληρη τη φιλοσοφία της διαφήμισης, αλλά εν συνεχεία και τον ίδιο τον τρόπο που παρατηρούμε και βιώνουμε την αρχιτεκτονική<sup>5</sup>. Η εμπορευματοποίηση δεν λείπει, με τις εταιρίες να απαντούν ότι πρόκειται για ένα μέσο με επαυξημένες δυνατότητες, όπως για παράδειγμα μεγάλη εταιρία που παράγει ρούμι, η οποία στο πλαίσιο διαφήμισης υποστήριξε ότι με αυτόν τον τρόπο μπορεί και προβάλλει ολόκληρο τον κουβανέζικο πολιτισμό<sup>6</sup>.

**Οι προκλήσεις στην επιστημονική αποκατάσταση μνημείων.** Η εφαρμογή όμως της εν λόγω τέχνης επί ενός ιστορικού κελύφους δημιουργεί ποικίλες προεκτάσεις, κυρίως ιδεολογικού και φιλοσοφικού περιεχομένου, που άπτονται εξειδικευμένων επιστημών, όπως της αρχιτεκτονικής αποκατάστασης. Η ύπαρξη μίας ιστορικής αρχιτεκτονικής στο επίπεδο προβολής, θέτει το σημείο εκκίνησης της νέας τέχνης και τα δεδομένα με τα οποία θα αναπτυχθεί, ενώ το ερώτημα είναι αν θέτει ή αν πρέπει να θέτει θεωρητικούς περιορισμούς, πέραν των προφανών τεχνικών.

#### Η ΔΙΔΑΣΚΑΛΙΑ

Σε ένα πρώτο επίπεδο ανάγνωσης του 3d mapping σε ιστορικά κελύφη καταφαίνονται οι εκπαιδευτικές και εν γένει διδακτικές δυνατότητες. Η ανά-

<sup>5</sup> D. Krautsack, *3D Projection Mapping and its Impact on Media & Architecture in Contemporary and Future Urban Spaces*, 2-3.

<sup>6</sup> D. Krautsack, *3D Projection Mapping and its Impact on Media & Architecture in Contemporary and Future Urban Spaces*, 5-6.

δειξη αρχιτεκτονικών μελών και στοιχείων μέσω των σημειακών σχεδιασμένων προβολών και η δυνατότητα απόλυτης ταύτισης σχημάτων και μορφών της πραγματικότητας και της προβολής, προσομοιάζει με τη λεκτική ανάλυση των μορφολογικών στοιχείων μιας όψης, όντας παράλληλα περισσότερο επικοινωνιακή. Με τη στοχευμένη προβολή των μελών, για παράδειγμα μιας νεοκλασικής όψης, όπως των κιόνων, των γείσων, των κορνιζωμάτων και των λοιπών στοιχείων, γίνεται πλήρως κατανοητή η ανάλυση και ο αρχικός αρχιτεκτονικός σχεδιασμός ακόμα και στους μη εξειδικευμένους θεατές. Πόσο μάλλον όταν αυτό μπορεί να χρησιμοποιηθεί σε εξειδικευμένο κοινό ή σε φοιτητές.

Αντίστοιχες πρακτικές μπορούν να εφαρμοστούν και σε οικιστικά σύνολα. Η παραδοσιακή αντιμετώπιση των συνόλων με τα αναπτύγματα δρόμων μπορεί να μετεξελιχθεί σε μία σύγχρονη βιντεοπροβολή των επί μέρους όψεων, η οποία θα μπορεί να αναλύει θέματα όπως η ιστορική πολεοδομική εξέλιξη, η παλαιότητα των κτιρίων, οι αρχικές δομές και χρήσεις κ.ά. Η εφαρμογή σε περιπτώσεις ξεναγήσεων ή εκπαιδευτικών προγραμμάτων μπορεί να έχει πολλαπλάσια οφέλη από τις παραδοσιακές μεθόδους, καθώς η πολεοδομική κλίμακα, ως μη απτή, είναι μία από τις δυσκολότερες προς κατανόηση.

Άλλωστε, η Επαυξημένη Πραγματικότητα έχει γίνει πλέον βασικός τομέας έρευνας για την ενίσχυση της διδασκαλίας, σε όλα τα επίπεδα της μάθησης, ενώ οι εφαρμογές της γίνονται ολοένα και περισσότερο εφαρμόσιμες. Η λεγόμενη Άτυπη ή Εμπειρική μάθηση, ερχόμενη σε ρήξη ή συμπληρώνοντας τις παραδοσιακές πρακτικές, προσφέρει πρωτόγνωρες δυνατότητες στις μεθόδους και στην ουσία της εκπαιδευτικής διαδικασίας<sup>7</sup>. Ειδικά σε πεδία πολιτισμού και περιβάλλοντος, οι εναλλακτικές μαθησιακές μέθοδοι

<sup>7</sup> Γ. Τζήρου, *Εφαρμογές Επαυξημένης Πραγματικότητας στην άτυπη μάθηση*, 5.

έχουν αποδειχθεί ιδιαίτερα ελκυστικές ανεξαρτήτως βαθμίδας και επιπέδου, με απτά εκπαιδευτικά αποτελέσματα<sup>8</sup>.

#### ΑΝΑΣΤΗΛΩΤΙΚΕΣ ΑΝΑΠΑΡΑΣΤΑΣΕΙΣ

Το 3d mapping όμως, μπορεί να χρησιμοποιηθεί για καθ' εαυτούς σκοπούς της επιστημονικής αποκατάστασης, ως μία εξέλιξη του 3d virtual reconstruction στον πραγματικό χώρο. Όντας μία επέμβαση άκρως ομιλητική – με τον περιγραφικό και διαχυτικό της χαρακτήρα– και αντιστρέψιμη –η οποία αντιστρεψιμότητα των επεμβάσεων αποτελεί βασικό κριτήριο– επιτρέπει μία πληθώρα εφαρμογών. Οι επεμβάσεις αυτές μάλιστα φαίνεται να είναι στην μεγάλη τους πλειοψηφία συμβατές ακόμα και με τις αυστηρότερες αρχές της θεωρίας της αποκατάστασης. Η τμηματική ανακατασκευή για παράδειγμα, η οποία ανακατασκευή με φυσική ύλη αποτελεί μακραίωνη διαμάχη στον χώρο και η οποία μάλιστα επανέρχεται στο διεθνές προσκήνιο τα τελευταία χρόνια<sup>9</sup>, μπορεί να πραγματοποιηθεί με τη χρήση προβολών. Η χρήση αμετάβλητων μεταδεδομένων, που στηρίζονται στα αποτελέσματα της τεκμηρίωσης κατά τη διάρκεια της μελέτης αποκατάστασης, μπορεί να επαυξήσει την πιστή αναπαράσταση ολότητων<sup>10</sup>. Θα πρόκειται για ένα είδος εικονικού φασαντισμού, με την ανακατασκευή με αυτόν τον τρόπο να εξυπηρετεί μόνο την οπτική θέαση του μνημείου, για την «πληρότητα της εικόνας» κατά τον Cesare Brandi και όχι για τη χρήση, καθώς δεν υφίσταται υλική υπόσταση<sup>11</sup>. Πέρα όμως από τις προφανείς δυσκολίες όταν

<sup>8</sup> J. Gomez, «Η εικονική πραγματικότητα στην υπηρεσία της ιστορικής κληρονομιάς», *Euronews*, 18/03/2016, <http://gr.euronews.com/2016/03/18/virtual-reality-app-recreates-horror-of-germany-concentration-camp> (πρόσβαση 27/03/2016).

<sup>9</sup> Σ. Κωτσόπουλος, «Αναπροσδιορίζοντας την ανακατασκευή: Σύγχρονη διεθνής προβληματική και πράξη», στο: Κ. Δρόσου (επιμ.), *4<sup>ο</sup> Πανελλήνιο Συνέδριο Αναστηλώσεων*. Θεσσαλονίκη: ΕΤΕΠΑΜ 2015, 181-183.

<sup>10</sup> Σε μία πιο εξειδικευμένη χρήση, θα μπορούσε να αποτελέσει όχι μόνο μέσο αναπαράστασης της αρχικής ολότητας-πληρότητας μνημείου, αλλά και ένα επιστημονικό εργαλείο προβολής των οικοδομικών φάσεων.

<sup>11</sup> Η συμμετοχική εμπειρία σε έναν ιστορικό τόπο, στον σύγχρονο της δημιουργίας του χρόνο,

πρόκειται για τμήματα κτιρίων ή συνόλων, το 3d mapping γίνεται περισσότερο εφαρμόσιμο όταν αναπαριστά ή ανακατασκευάζει απολεσθείσες λεπτομέρειες αρχιτεκτονικών και διακοσμητικών μελών. Οι τρισδιάστατες εικονικές ανακατασκευές τυγχάνουν ήδη μεγάλης απήχηση ειδικά σε γλυπτά έργα τέχνης.

Στο ίδιο πλαίσιο, η αναπαραγωγή χρωμάτων, ακόμα και τμηματικά μόνη, μπορεί να αποτελέσει ένα καινοτόμο εργαλείο στη διαρκή προσπάθεια επεξηγηματικής αφήγησης. Συνήθως πρόκειται για απολεσθέντες χρωματισμούς ενός φθαρμένου μνημείου, ενώ σε μία συνθετική επεξεργασία, το τελικό εικαστικό αποτέλεσμα μπορεί να καθίσταται διδακτικό μέσο για πληθώρα πληροφοριών του ίδιου του μνημείου. Εφαρμογές άλλωστε σε αιγυπτιακά και ελληνορωμαϊκά μνημεία<sup>12</sup>, όπου με βιντεοπροβολή και λείζερ αναπαράγονται οι αρχικοί έντονοι χρωματισμοί των μορφών και των αρχιτεκτονικών μελών, έχουν ήδη εφαρμοστεί πειραματικά με μεγάλη επιτυχία, γεγονός που προδιαθέτει για την αξιοποίηση της τεχνολογίας στο μέλλον<sup>13</sup>.

και η βιωματική –έστω και εικονική– αντίληψη της αυθεντικής κατάστασης, καθιστά την Επαύξηση ένα υπέρτατο αγαθό στη μακράιωνη αναζήτηση της παράλληλης διατήρησης της αυθεντικής ιστορικής ύλης και της εικονικής απόδοσης της αρχικής κατάστασης. Οι δυνατότητες εξετάστηκαν με επιτυχία ήδη από τις αρχές της δεκαετίας του 2000 (αρχαιολογικός χώρος Πομπηίας, Ολυμπίας κ.ά.).

<sup>12</sup> M. Felsen, E. Peters & M. P. Saba, «Color The Temple: Using Projected Light to Restore Color», *The Met Museum*, 24/12/2015, <http://www.metmuseum.org/blogs/digital-underground/2015/color-the-temple> (πρόσβαση 09/04/2016).

<sup>13</sup> Η πλέον σύγχρονη έκφραση αυτής της πρακτικής είναι η τρέχουσα έκθεση (14/10/2016) που πραγματοποιείται στο μουσείο του “Βωμού της Ειρήνης” –Museo dell’ Ara Pacis– στη Ρώμη, με τίτλο “L’ Ara com’ Era. Un racconto in realtà aumentata del Museo dell’Ara Pacis” (Η Άρα όπως ήταν. Μία εξιστόρηση σε επαυξημένη πραγματικότητα στο Μουσείο της Άρα Πάτσις) με κύριο θέμα την αναπαράσταση του μνημείου στην αρχική του μορφή με τους έντονους χρωματισμούς. Στον επισκέπτη προσφέρονται ειδικά γυαλιά AR, τα οποία μπορούν να συγχρονίζουν την κίνηση και τις οπτικές θεάσεις του μνημείου με τη δημιουργημένη εικόνα με τα χρώματα. Έτσι, ο επισκέπτης αντιλαμβάνεται το μνημείο όπως ακριβώς ήταν, σε τρεις διαστάσεις και σε πραγματικό χρόνο. Η μουσειακή εμπειρία εμπλουτίζεται με μία εικονική διαδρομή εννέα σημείων, στην οποία ο επισκέπτης έχει τη δυνατότητα να δει να “ζωντανεύουν” σκηνές που χαρακτηρίζουν το μνημείο, με τη συνοδεία ήχων και φωνών. Πηγή: *Museo*



είκονα [αριστερά]:  
Η αφίσα από την έκθεση "L' Ara com' Era" στη Ρώμη. Μπορεί να θεωρηθεί η πρώτη αφιερωμένη έκθεση μουσειακού ενδιαφέροντος για την αναπαράσταση μνημείου στην αρχική του μορφή, με τη χρήση τεχνολογίας επαυξημένης πραγματικότητας.

Ουσιαστικά πρόκειται για μία εξέλιξη μιας επί μακρόν προσπάθειας ανάδειξης της πολυχρωμίας των αρχαίων μνημείων<sup>14</sup>.

ΕΙΚΑΣΤΙΚΟ ΠΕΡΙΕΧΟΜΕΝΟ. ΣΥΓΚΡΟΥΣΗ ΚΑΙ ΣΥΝΥΠΑΡΞΗ ΤΕΧΝΗΣ ΚΑΙ ΜΝΗΜΕΙΟΥ. ΤΑΜΠΟΥ Η ΠΑΡΑΒΑΣΗ;

Πέρα από το διδακτικό και το αναστηλωτικό περιεχόμενο, το 3d mapping απαντά σε μία θεμελιώδη αρχή της επιστήμης της αποκατάστασης. Με τη χρήση μία τέτοιας τεχνολογίας επιτυγχάνεται, έστω και έμμεσα, καθώς συνήθως αυτοσκοπός είναι η ίδια η μορφή της τέχνης και η έκφρασή της, η συμμετοχική παρουσία των μνημείων στη σύγχρονη εξέλιξη και στο βάθος του σύγχρονου εικαστικού προβληματισμού. Το ιστορικό έργο τέχνης καθίσταται αφενός η αφορμή και αιτία δημιουργίας τέχνης και παραγωγής πολιτισμού, αφετέρου ο καμβάς σε ένα νέο έργο τέχνης. Με αυτόν τον τρόπο

dell' Ara Pacis, [http://www.arapacis.it/mostre\\_ed\\_eventi/eventi/l\\_ara\\_com\\_era](http://www.arapacis.it/mostre_ed_eventi/eventi/l_ara_com_era) (πρόσβαση 15/10/2016).

<sup>14</sup> Χαρακτηριστική η έκθεση "Gods in Color" η οποία χρηματοδοτήθηκε από το κρατίδιο της Βαυαρίας και εκτίθεται σε διάφορες πόλεις ανά τον κόσμο.

επέρχεται ένας απόλυτος διάλογος της ιστορικής μορφής τέχνης με μία σύγχρονη, σε μία διαδραστική αλληλουχία εικόνων και εντυπώσεων. Από μόνη της αυτή η διαδικασία απαντάει λοιπόν στην ουσία της επιστήμης της αποκατάστασης, που αφορά στην πλειονότητα των ιστορικών κτιρίων: την ένταξή τους στη σύγχρονη ζωή<sup>15</sup>.

Σε αυτό το πεδίο όμως και στην εφαρμογή ψυχαγωγικού περιεχομένου προβολών, δε λείπουν και οι ενστάσεις. Μήπως πρόκειται απλώς για αστική φαντασμαγορία και για προσβολή της αυθεντικότητας και της αξίας του συμβολισμού, από τη στιγμή που ένα μνημείο υποβιβάζει τη σημειολογική του υπόσταση από πρωταγωνιστή σε υπόβαθρο; Οι ενστάσεις αυτές, που εκκινούν από τη θεώρηση της παραβίασης της χρήσης του κτιρίου ως εφήμερη εναλλακτική σκηνογραφία, πολύ συχνά καταλήγουν στην αναγωγή της συγκεκριμένης οπτικής τέχνης σε παραβατικότητα επί της ιστορικίζουσας κανονικότητας<sup>16</sup>. Και παρά του γεγονότος ότι το ιστορικό κτίριο δεν φθείρεται, το ερώτημα που τίθεται είναι εάν τελικά “βεβηλώνεται” ή όχι. Η προφανής αιτίαση της αρνητικής απάντησης είναι ότι πρόκειται για μία σύντομη χρονικά διαδικασία. Ωστόσο, η προσωρινότητα δεν μπορεί να αποτελέσει την πανάκεια της πάσης φύσεως συμβολικής παραβατικότητας επί των μνημείων, καθώς αντίστοιχη μικρή χρονική διάρκεια μπορεί να εντοπιστεί σε πληθώρα παραβατικών –δεδομένων πλέον ως παραβατικών– ενεργειών.

<sup>15</sup> Όσο όμως το αποτέλεσμα της ένταξης θεωρείται επιτυχημένο σε μία τέτοια περίπτωση, τόσο διευρύνεται το ερευνητικό πεδίο της αλληλεπίδρασης του χρήστη στη νέα χωρική και μνημειακή εντύπωση, με παραμέτρους κοινωνικές, πολιτισμικές, πολιτικές, οικονομικές.

<sup>16</sup> Χαρακτηριστικό παράδειγμα προβληματισμού αποτελεί η περίπτωση της κεντρικής πλατείας στη Σιένα (Piazza del Campo), όπου, ήδη από το 2010 και σε ετήσια βάση, γίνεται προβολή στις όψεις των κτιρίων με αφορμή την αλλαγή του χρόνου. Πρόκειται για έναν επαναπροσδιορισμό του ιστορικού χώρου (ο οποίος μάλιστα τυγχάνει μεγάλης απήχησης, ακόμα και πέρα από τα σύνορα της Ιταλίας) ή για σκηνογραφία με σκοπό τη στιγμιαία φαντασμαγορία; Η τεκμηρίωση ότι στα προβαλλόμενα θέματα ανήκουν σκηνές από την ιστορία της χώρας και από τις θρησκευτικές και πολιτιστικές παραδόσεις της πόλης είναι αρκετή για τη “νομιμοποίηση” πάσης προβολής;

Επομένως, το σημείο που δύναται να ελεγχθεί σε κάθε επί μέρους περίπτωση είναι το ζήτημα της συμβατότητας. Και σε αυτό το σημείο βέβαια, επισημαίνεται το γεγονός ότι μία μερίδα αρχιτεκτόνων θα μπορούσαν να θεωρήσουν ότι η έννοια της συμβατότητας ενός προβαλλόμενου θέματος σε μία ιστορική όψη και η πρόσκαιρη αποδόμηση της μνημειακής αυθεντικότητας αποτελεί απλώς ένα ταμπού. Κατά τη θεώρησή τους, σε έναν χώρο που αντικειμενικά διακατέχεται από ιδεολογικές προκαταλήψεις, όχι πάντα άδικες ή αναίτιες, η δημιουργία προσχωμάτων σε νέες δυνατότητες και νέες οπτικές, απλώς καταδικάζουν τα μνημεία από τη συμμετοχική τους παρουσία στο σύγχρονο γίνεσθαι. Υπάρχει όμως, ή πρέπει να υπάρχει περιορισμός στο προβαλλόμενο θέμα και πως διαμορφώνονται οι κανόνες και που τοποθετείται το όριο των εικονιζόμενων στοιχείων; Η έννοια της συμβατότητα των εικονιζόμενων μορφών έχει να κάνει σε μεγάλο βαθμό με την καλλιτεχνική αξία και τον συμβολισμό του εκάστοτε μνημείου, γεγονός που αποτρέπει από μονοσήμαντες αποφάσεις και από *de facto* απαγορεύσεις. Κατ' αυτήν την έννοια, ουσιαστικά οι δύο από τις τέσσερις παραμέτρους για τον χαρακτηρισμό ενός ιστορικού κτιρίου ως μνημείο (ποιότητα, συμβολισμός, ιστορικότητα, γνησιότητα) ενδέχεται να θιγούν από μία παραβατική προβολή. Εκκινώντας με την υπερβατική θεώρηση ότι πράγματι ένα μνημείο μπορεί να έχει μεταβαλλόμενη όψη –έστω πρόσκαιρα– και ότι ο σημερινός καλλιτέχνης, χρησιμοποιώντας μία νέας μορφής τέχνη μπορεί να τροποποιεί νοητικά το φυσικό έργο τέχνης, οδηγούμαστε στην παραδοχή ότι δεν μπορούν να υπερβαίνονται πολιτισμικές αξίες. Σε τι διαφέρει άραγε ένα νεανικό πάρτι στον Παρθενώνα, από ένα έντονο και διασκεδαστικό 3d mapping; Και τα δύο εξασφαλίζουν τη μη φθορά του μνημείου και είναι προσωρινές παρεμβάσεις. Ωστόσο, η συμβολική φθορά στις συνειδήσεις όλων αυτών που ταυτίζουν το πολιτισμένο εγώ με το μνημείο του Παρθενώνα θα ήταν μόνιμη και μη αντιστρέψιμη. Η άυλη επικινδυνότητα της εφαρμογής καταφαινεται σε μία περίπτωση εργασίας αυτής της τάξης, αλλά ως είθισται στην αρχιτεκτονική αποκατάσταση, οι οριογραμμές συνήθως δεν είναι



σαφείς.

**Αποτίμηση.** Τις τελευταίες δεκαετίες, ο ανταγωνισμός των πόλεων για την ανάδειξη, την τουριστική προβολή και την εμπορική υπεροχή, οδήγησε στην ψηφιοποίηση και στη χρήση ολοένα και περισσότερων πρωτοποριακών τεχνολογικών εφαρμογών<sup>17</sup>. Στη διάχυση του ψηφιακού κόσμου σε πολίτες, συνεργατικές ομάδες, οργανώσεις, διοικήσεις και κυβερνήσεις ελλοχεύει ο κίνδυνος της εμφάνισης πρακτικών καθ' υπέρβαση του σκοπού, ιδίως όταν πρόκειται για ευαίσθητα ζητήματα, όπως η διαχείριση του ιστορικού αρχιτεκτονικού αποθέματος. Σε αυτό το πλαίσιο, και μόλις το 2007, οι Mudge, Ashley και Shroer, στο άρθρο τους με τίτλο “A Digital Future for Cultural Heritage” υποστήριξαν ότι το ψηφιακό μέλλον της πολιτισμικής κληρονομιάς θα καθοριστεί από το ποια εργαλεία θα επιλεγούν και από τον τρόπο με τον οποίο θα χρησιμοποιηθούν<sup>18</sup>. Και πράγματι, η πολιτισμική κληρονομιά μπορεί να επωφεληθεί τα μέγιστα από την ορθή χρήση των ψηφιακών τεχνολογιών<sup>19</sup>, με πρακτικές όπως τα ψηφιοποιημένα αρχεία, η εξ αποστάσεων επίσκεψη με την εικονική περιήγηση με πιστή τρισδιάστατη αναπαράσταση, η δημιουργία ψηφιακών αντιγράφων αντικειμένων, η διάδραση και αλληλεπίδραση με πολιτισμικά στοιχεία μέσω εφαρμογών, ο εικονικός ξεναγός κ.ά. Το 3d mapping αποτελεί με τη σειρά του έναν νέο σύμμαχο, ο οποίος όμως με άλογη χρήση μπορεί να αποδειχθεί επιζήμιος. Το να καταστούν για παράδειγμα οι εφημέρες προβολές σε μόνιμες αλλαγές της αρχιτεκτονικής φυσιογνωμίας δεν έχει αντίκτυπο μόνο στην αρχιτεκτονική,

<sup>17</sup> D. Krautsack, *3D Projection Mapping and its Impact on Media & Architecture in Contemporary and Future Urban*, 1.

<sup>18</sup> M. Mudge, M. Ashley & C. Shroer, “A Digital Future for Cultural Heritage”, στο: A. Georgopoulos & N. Agriantonis (επιμ.), *Anticipating the Future of the Cultural Past, Proceedings of the XXI International CIPA Symposium*. Athens, 2007, <http://cipa.icomos.org/fileadmin/template/doc/ATHENS/FP104.pdf>, (πρόσβαση 20/01/2016).

<sup>19</sup> Α. Γιαννακίδης, «Οι ψηφιακές τεχνολογίες ως εργαλεία στη διάθεση της τοπικής κοινωνίας», στο: *Πολιτισμική Διαχείριση, Τοπική Κοινωνία και Βιώσιμη Ανάπτυξη*. Αθήνα: Ελληνικά Ακαδημαϊκά Συγγράμματα 2016, 134-140. Επίσης χαρακτηριστικό των εφαρμογών είναι το Συνέδριο, που πραγματοποιήθηκε το 2015, Ψηφιοποίηση Πολιτιστικής Κληρονομιάς.

αλλά ακόμα και στην ίδια την ταυτότητα ενός τόπου. Εκτός βέβαια και αν μία λύση αυτού του είδους μπορεί να διορθώσει κακώς κείμενα. Ειδάλλως, η γένεση μίας τέχνης καθίσταται οπτική μόλυνση και πολιτισμική παράβαση. Επιπλέον, η εμπορευματοποίηση του 3d mapping και η χρήση του στην υπηρεσία του καταναλωτή και της επιχείρησης, που μπορούν να καταστήσουν το μνημείο marketing, αποτελεί έναν διαρκώς εμφανιζόμενο κίνδυνο. Η βέλτιστη επιλογή των αποκλειστικών καλλιτεχνικών ή επιστημονικών πλαισίων, υπό σαφείς όρους και στόχους, αναδεικνύεται και εδώ, όπως στην πλειονότητα των αντίστοιχων ζητημάτων του πολιτισμού. Ασφαλώς, δεν υπάρχουν καθολικές απαντήσεις και γενικεύσεις, ως είθισται άλλωστε στην αρχιτεκτονική αποκατάσταση. Εφαρμογές νοηματοδότησης χωρίς απερισκεπτη υπερχρήση απαντούν στο αίτημα της υπέρβασης στην τέχνη και στην επιστήμη, χωρίς να κινδυνεύουν από τον στιγματισμό της παράβασης. Σε κάθε περίπτωση πρόκειται για μία επιπλέον διάσταση ελέγχου ή προβληματισμού επί των ιστορικών κατασκευών. Η διεπιστημονική προσέγγιση του ζητήματος εδώ δεν είναι απλώς προφανής, αλλά ταυτόχρονα αναγκαίο να επεκταθεί ακόμα περισσότερο.

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15/10/2016)

Γεώργιος Παπαϊωάννου & Σοφία Πάσχου

Τα Μουσεία βαδίζουν ψηφιακά.  
Και τι συμβαίνει με τη δεοντολογία;  
Υπάρχει ένα μονοπάτι να διαβεί ή μια διαδρομή να  
ακολουθήσει;

**[Σύνοψη]** Η ανακοίνωση αυτή έχει ως στόχο την εκκίνηση συζήτησης για τη μουσειακή πραγματικότητα και το μουσειακό προφίλ του 21<sup>ου</sup> αιώνα, τα οποία αποκλίνουν αισθητά από την αναχρονιστική και μέχρι πρότινος δεδομένη αντίληψη ότι τα μουσεία αποτελούσαν πρωτίστως προστατευτικού χαρακτήρα αποθήκες σημαντικών πολιτιστικών αγαθών. Πραγματεύεται επίσης τη συνεχή και συνεχόμενη ανάπτυξη και εξέλιξη του μουσείου, προκαλούμενη από την εμφάνιση και έκρηξη της ψηφιακής τεχνολογίας. Είναι ευρέως αποδεκτό ότι οι ψηφιακές τεχνολογίες και η εξελισσόμενη πραγματικότητά τους προσφέρουν πρωτόγνωρες επιλογές, με σκοπό να επαυξήσουν την εμπλοκή του επισκέπτη, παρέχοντας καινοτόμες και διακριτές φόρμες συμμετοχής, κοινωνικότητας και δημιουργικότητας στον μουσειακό χώρο ως περιβάλλον άτυπης εκπαίδευσης. Εξαιτίας αυτού του γεγονότος αναδύονται νέες προκλήσεις, προσδοκίες, χαρακτηριστικά και ανησυχίες στους μουσειακούς χώρους, ειδικά υπό μια δεοντολογική θεώρηση και οπτική. Η παρούσα ανακοίνωση επικεντρώνεται στην πυροδότηση σκέψεων προς αυτήν την κατεύθυνση, λαμβάνοντας υπ' όψιν τις νέες πολύπλευρες και διεπιστημονικές ανάγκες και απαιτήσεις. Το επάγγελμα του μουσειολόγου εμπλουτίζεται με νέα χαρακτηριστικά, αλλά και κανόνες και αρχές με δεοντολογική απόχρωση, με σκοπό να αναπτύξει και να εκδηλώσει συμπεριφορά υψηλής ευθύνης έναντι του επισκέπτη και της κοινωνίας.

**[Λέξεις κλειδιά]** Μουσεία, ψηφιακές τεχνολογίες, δεοντολογία, μουσειολόγοι, μουσειακή ατμόσφαιρα

Georgios Papaioannou & Sofia Paschou

Museums go digital  
And what about ethics?  
Is there a path to pass or a route to follow?

**[Abstract]** This paper aims to unfold a discussion about 21<sup>st</sup> – century museum reality and profile, which diverge noticeably from the old-fashioned and taken-for-granted claim that museums were mainly protection-oriented warehouses of important cultural objects. It discusses museum's ongoing development and evolution, evoked by the appearance/ break out of digital technologies. It is widely accepted that digital technologies and developments offer unprecedented opportunities to augment engagement and provide novel and distinctive forms of participation, sociality and creativity in museums as informal learning environments. Because of that, new challenges, expectations, attributes and concerns arise in museum spaces, especially from an ethical perspective/ aspect. This paper focuses on stimulating thoughts towards this direction and conceptualize new, multifaceted and interdisciplinary needs and demands. Museum professional's behavior is enriched by new attributes and ethical guidelines and disciplines, aiming at providing and ensuring a high-level degree of responsibility towards visitors and society.

**[Keywords]** Museums, digital technologies, ethics, professionals, museum atmosphere

**Ε**ισαγωγή. Η μουσειακή πραγματικότητα και το μουσειακό προφίλ του 21<sup>ου</sup> αιώνα αποκλίνουν αισθητά από την απαρχαιωμένη, αλλά μέχρι πρότινος δεδομένη αντίληψη ότι τα μουσεία αποτελούσαν πρωτίστως αποθήκες και χώρους φύλαξης, με προστατευτικό κυρίως χαρακτήρα, σημαντικών πολιτιστικών αγαθών και εν γένει αντικειμένων<sup>1</sup>. Η πραγματικότητα

<sup>1</sup> Δ. Βουδούρη, *Κράτος και Μουσεία: Το Θεσμικό Πλαίσιο των Αρχαιολογικών Μουσείων*. Αθήνα: Σάκκουλας 2003.

αυτή ανατράπηκε αισθητά με την εμφάνιση και έκρηξη της ψηφιακής τεχνολογίας. Οι ψηφιακές τεχνολογίες προσφέρουν πρωτόγνωρες επιλογές με σκοπό να επαυξήσουν την εμπλοκή του επισκέπτη, παρέχοντας καινοτόμες πολύπλευρες και πολύτροπες φόρμες συμμετοχής, κοινωνικότητας και δημιουργικότητας στο μουσειακό χώρο θεωρούμενο ως περιβάλλον άτυπης εκπαίδευσης, διασκέδασης και δημιουργικής αξιοποίησης του ελεύθερου χρόνου<sup>2</sup>. Η ψηφιοποίηση, σε όλες τις πτυχές και λειτουργίες της, αποτελεί αναδυόμενη ενδιαφέρουσα θεματική, αλλά και πρόκληση, στις μουσειολογικές σπουδές και στη μουσειακή πρακτική<sup>3</sup>.

Η είσοδος των ψηφιακών τεχνολογιών στο μουσειακό τοπίο προκάλεσε μεταβολές συμπεριφοράς και διαχείρισης. Το κοινό δεν αντιμετωπίζεται ως παθητικός καταναλωτής, αλλά ως ενεργητικός συμμετέχων<sup>4</sup>. Προς αυτή την κατεύθυνση τα μουσεία της σύγχρονης πραγματικότητας επιδιώκουν την παροχή χώρου και δραστηριοτήτων για ευχαρίστηση και αναψυχή, κοινωνική αλληλεπίδραση και περισυλλογή, προκειμένου να κατακτήσουν υψηλή θέση στις ημερήσιες δραστηριότητες και προτιμήσεις των επισκεπτών<sup>5</sup>. Επιπλέον, το επάγγελμα του μουσειολόγου εμπλουτίζεται με νέα χαρακτηριστικά, με σκοπό να μπορεί να αντεπεξέλθει στις τρέχουσες και υπό εξέλιξη προκλήσεις, ενώ ταυτόχρονα καλείται να καλλιεργήσει και να εκδηλώσει συμπεριφορά υψηλής ευθύνης έναντι του επισκέπτη και της

<sup>2</sup> M. Patel, C. Health, P. Luff, D.V. Lehn & J. Cleverly, «Playing with Words: Creativity and Interaction in Museums and Galleries», *Museum Management and Curatorship* 31, 2016, 69-86.

<sup>3</sup> R. Yu-Chang Li & A. Wee-Chung Liew, «An Interactive User Interface Prototype Design for Enhancing on-site Museum and Art Gallery Experience through Digital Technology», *Museum Management and Curatorship* 30, 2015, 208-229.

<sup>4</sup> M. A. Skydsgaard, H. M. Andersen & H. King, «Designing Museum Exhibits that Facilitate Visitor Reflection and Discussion», *Museum Management and Curatorship* 31, 2016, 48-68.

<sup>5</sup> C. Waltl, «Museums for Visitors: Audience Development: A Crucial Role for Successful Museum Management Strategies», στο: *Proceedings of Intercom Conference 2006*, <http://www.intercom.museum/documents/1-4Waltl.pdf> (πρόσβαση 18/10/2016).

κοινωνίας<sup>6</sup>.

**Το Μουσείο στη σύγχρονη πραγματικότητα.** Στη σύγχρονη πραγματικότητα τα μουσεία συναγωνίζονται και ανταγωνίζονται, ίσως περισσότερο από ποτέ, ένα ευρύ φάσμα δραστηριοτήτων αξιοποίησης και διάθεσης ελεύθερου χρόνου, χωρίς αυτό να σημαίνει ότι ο ρόλος και η προσφορά τους περιορίζεται και οριοθετείται μόνο από και σε αυτή τη λειτουργία<sup>7</sup>.

Ο μουσειακός χώρος στη σύγχρονη πραγματικότητα διαδραματίζει διαρκώς αυξανόμενο ρόλο και αρχίζει σταδιακά να επικεντρώνεται σε ένα πρωταρχικό στοιχείο του ρόλου αυτού: στη διαχείριση του επισκέπτη και ειδικότερα στη διαχείριση της συμμετοχής του. Παρατηρείται λοιπόν έντονη μεταστροφή από την αντικειμενοκεντρική έκθεση στην ανθρωποκεντρική, αφού βασική μέριμνα του μουσείου στη σύγχρονη πραγματικότητα αποτελεί η εκάστοτε προσδοκία, αλλά και η συμμετοχή του επισκέπτη<sup>8</sup>. Το μοντέρνο μουσείο αναδιαμορφώνει προφίλ και ταυτότητα, στοχεύοντας και προσδοκώντας σε μεγαλύτερη προσβασιμότητα και περισσότερους επισκέπτες. Στην προσπάθεια αυτή επιδίδεται σε ανάθεση πρωτόγνωρων και βιωματικών ρόλων στους επισκέπτες<sup>9</sup>. Η έννοια «μουσειακή εμπειρία» εκ των πραγμάτων επαναπροσδιορίζεται αισθητά, και σε αυτό συμβάλλει ο ζωντανός και ενεργός διάλογος που αρχίζει να εκτυλίσσεται μεταξύ επισκέπτη και εκθέματος.

<sup>6</sup> G. Edson, *Museum Ethics*. London: Routledge 1997.

<sup>7</sup> Μ. Οικονόμου, «Νέες τεχνολογίες και μουσεία: εργαλείο, τροχοπέδη ή συρμός», *Museology International Scientific Electronic Journal* 1, 2004, 1-14.

<sup>8</sup> G. Black, *Το ελκυστικό Μουσείο*, μτφ. Σ. Κωτίδου. Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς 2009.

<sup>9</sup> M. Loran, «Use of Websites to Increase Access and Develop Audiences in Museums: Experiences in British Museums», *Digithum 7 (ICT and Heritage on line dossier)* 2005, <http://www.uoc.edu/digithum/7/dt/eng/loran.pdf> (πρόσβαση 18/10/2016).



Αποτέλεσμα αυτής της διαλογικής σχέσης είναι η μεταβολή της ταυτότητας του μουσειακού επισκέπτη και των χαρακτηριστικών του. Η ενεργοποίηση και η εμπλοκή διαδέχεται τη μέχρι πρότινος παθητικότητα που παρούσιαζε ο επισκέπτης εντός του μουσείου<sup>10</sup>. Το σύγχρονο μουσείο χαρακτηρίζεται έντονα από συμμετοχικότητα. Γίνεται τόπος, όπου οι επισκέπτες έχουν την ευκαιρία και δυνατότητα να δημιουργήσουν ιδέες, να εκφράσουν τις απόψεις τους και να κοινωνήσουν τις γνώσεις και συναισθήματα τους τους άλλους επισκέπτες<sup>11</sup>.

Αυτός ο έντονα συμμετοχικός ρόλος που αποδίδεται και προσφέρεται στον επισκέπτη τον βοηθά να ξεδιπλώσει νέα και πολλές φορές πρωτόγνωρα συναισθήματα, αλλά και πολύπλευρες εμπειρίες. Τα μουσεία επικεντρώνονται και επιδίδονται πλέον στην προσέλκυση κάθε κατηγορίας επισκεπτών, χρησιμοποιώντας κάθε κίνητρο και διαθέσιμο μέσο, προκειμένου να τους ενεργοποιήσουν κοινωνικά, πνευματικά, συναισθηματικά. Για τον λόγο αυτό το μουσείο του 21<sup>ου</sup> αιώνα επιδιώκει να προσφέρει χώρο και δραστηριότητες για ευχαρίστηση, διασκέδαση, κοινωνική αλληλεπίδραση, αλλά και προσωπική περισυλλογή, προκειμένου να ανέβει στις προτιμήσεις και επιλογές των επισκεπτών και της κοινωνίας εν γένει<sup>12</sup>.

**Νέες τεχνολογίες: Εργαλείο αλλαγής και προοπτικής.** Τις τελευταίες δύο δεκαετίες οι Τεχνολογίες της Πληροφορίας και Επικοινωνίας αναμόρφωσαν τα μουσειακά σχήματα. Τα τεχνολογικά εργαλεία μεταμορφώνουν τη μουσειακή εμπειρία με σκοπό να προσελκύσουν επισκέπτες, να ικανοποιήσουν τις προσδοκίες τους ή ακόμα και να τους δημιουργήσουν καινούριες<sup>13</sup>.

<sup>10</sup> M. A. Skydsgaard, H. M. Andersen & H. King, «Designing Museum Exhibits that Facilitate Visitor Reflection and Discussion».

<sup>11</sup> N. Simon, *The Participatory Museum*. Santa Cruz, CA: Museum 2.0 2010.

<sup>12</sup> C. Waltl, «Museums for Visitors: Audience Development: A Crucial Role for Successful Museum Management Strategies».

<sup>13</sup> B. Soren, «Museum Experiences that Change Visitors», *Museum Management and Curatorship* 24, 2009, 233-251.

Τα μουσεία εισήχθησαν αναπόφευκτα στη νέα ψηφιακή πραγματικότητα, και πλέον είναι διαπιστωμένο γεγονός ότι εκδηλώνουν ιδιαίτερο ενδιαφέρον για την ψηφιοποίηση των συλλογών τους και την εφαρμογή νέων εν γένει ψηφιακών, διαδικτυακών και διαδραστικών δυνατοτήτων. Οι πρωτοβουλίες αυτές προσβλέπουν στη διεύρυνση της πρόσβασης στην πληροφορία μέσω της ψηφιοποίησης του υλικού, επιδίωξη που αποτελεί ταυτόχρονα και προαπαιτούμενο για την ύπαρξη ψηφιακού μουσείου, σε όσο το δυνατόν ευρύτερο κοινό και μάλιστα με όσο το δυνατόν πιο ευχάριστο, ελκυστικό και ενδιαφέροντα τρόπο<sup>14</sup>.

Οι δυνατότητες και επιλογές που οι ψηφιακές τεχνολογίες προσφέρουν στο σύγχρονο μουσείο και στον επισκέπτη του είναι αναρίθμητες και διαρκώς εξελισσόμενες. Ενδεικτικά το εύρος των ψηφιακών εφαρμογών εκτός των άλλων περιλαμβάνει:

1. Ψηφιακή καταλογογράφηση τόσο για online όσο και για offline πρόσβαση και χρήση.
2. Ιστοσελίδες.
3. Τρισδιάστατη αναδόμηση (αποκατάσταση) απομακρυσμένων ή κατεστραμμένων αντικειμένων, τα οποία φτάνουν στον χρήστη μέσω διαδικτυακής πλατφόρμας.
4. Συστήματα επαυξημένης πραγματικότητας, μέσω των οποίων πραγματικές εικόνες ενώνονται με σύνθετα δεδομένα, με σκοπό να καταφέρουν να εισάγουν την προσομοίωση που προσφέρει ο υπολογιστής σε φυσικό περιβάλλον<sup>15</sup>.
5. Απτικές εφαρμογές (haptics)<sup>16</sup>.

<sup>14</sup> S. Sylaiou, F. Liarokapis, L. Sechidis, P. Patias, & O. Georgoula, «Virtual Museums: First Results of a Survey on Methods and Tools», στο: *Proceedings of the CIPA and the ISPRS Conference 2005*, 1138-1143.

<sup>15</sup> L. MacDonald (επιμ.), *Digital Heritage: Applying Digital Imaging to Cultural heritage*. Oxford: Elsevier 2006.

<sup>16</sup> M. Mihelj & J. Podobnik, *Haptics for Virtual Reality and Teleoperation*. Dodrecht: Springer Science and Business Media 2012.

6. Εφαρμογές τύπου Cave<sup>17</sup>.
7. Ηχητικούς οδηγούς ξενάγησης πρώιμης μορφής<sup>18</sup>, αλλά και εξελιγμένης<sup>19</sup> και εφαρμογές ηχητικά προσωποποιημένης πληροφορίας<sup>20</sup>.
8. Ψηφιακές μουσειακές προθήκες<sup>21</sup>.
9. τα πλέον δημοφιλή και προσφιλή στους επισκέπτες μουσειακά παιχνίδια<sup>22</sup>.

Αποτέλεσμα όλων αυτών των εξελίξεων και τεχνολογικών επιλογών είναι μια νέα, ολιστική, βιωματική και διαφορετική μουσειακή εμπειρία, που αναπτύσσεται μέσω της αλληλεπίδρασης ως βασικό στοιχείο και χαρακτηριστικό της νέας μουσειακής σχέσης. Το μουσείο δεν στηρίζεται πλέον και μόνο σε διπολικά μοντέλα επικοινωνίας με πρωταγωνιστές τον επισκέπτη

<sup>17</sup> M. Bergamasco, A. Frisoli & F. Barbagli, «Haptics Technologies and Cultural Heritage Applications», στο: S. Kawada (επιμ.), *IEEE Proceedings of the CA Conference 2002*. Geneva, Switzerland: IEEE Computer Society Press 2002, 25-32.

<sup>18</sup> M. O'Donnell, «Museum Audio Guides which Adapt to the User and Context», στο: *Proceedings of the 1st Jornadasen Tecnología del Habla*, 2000, 1-21, [www.wagsoft.com](http://www.wagsoft.com) (πρόσβαση 18/10/2016).

<sup>19</sup> S. Gebbensleben, J. Dittmann & C. Vielhauer, «Multimodal Audio Guide for Museums and Exhibitions», στο: *Proceedings SPIE 6074, Multimedia on Mobile Devices II, 60740S*, 10/02/2006, <http://dx.doi.org/10.1117/12.641404> (πρόσβαση 18/10/2016).

<sup>20</sup> L. Terrenghi & A. Zimmermann, «Tailored Audio Augmented Environments for 1362 Museums», στο *IUI '04: Proceedings of the Ninth International Conference on Intelligent User Interfaces*. Funchal, Madeira, Portugal, 2004, 334-336.

<sup>21</sup> T. Tanikawa, T. Narumi & M. Hirsose, «Mixed Reality Digital Museum Project», στο: *HCI'13 Proceedings of the 15th International Conference on Human Interface and the Management of Information: Information and Interaction for Learning, Culture, Collaboration and Business*, III. Heidelberg: Springer-Verlag Berlin 2013, 248-257.

<sup>22</sup> N. Yanoutsou & N. Avouris, «Playing with Museum Exhibits: Designing Educational Games Mediated by Mobile Technology», in: *Proceedings of the 8th International Conference on Interaction Design and Children*. New York: ACM 2009, 230-233; E. Klopfer, J. Perry, K. Squire, M. F. Jan & C. Steinkuehler, «Mystery at the Museum: A Collaborative Game for Museum Education», στο: *Proceedings of the 2005 Conference on Computer Support for Collaborative Learning: The Next 10 Years*. International Society of the Learning Sciences 2005, 316-320; C. Sintoris, A. Stoica, I. Papadimitriou, N. Yiannoutsou, V. Komis & N. Avouris, «Museum Scrabble: Design of a Mobile Game for Children's Interaction with a Digitally Augmented Cultural Space», *International Journal of Mobile Human Computer Interaction* 2, 2010, 53-71.

και το έκθεμα<sup>23</sup>. Διαμορφώνει νέα τριγωνικά σχήματα που ορίζονται και αναδύονται από τη σχέση: επισκέπτης – χώρος – ψηφιακές τεχνολογίες. Αυτή η νέα πραγματικότητα και η τεχνολογική έκρηξη οδηγεί, όπως εύστοχα επισημάνθηκε από τον Black, στην αλλαγή κάθε παραδοσιακής φόρμας και σχήματος αναφορικά με την εμπλοκή και τη σύνδεση του κοινού με τη μουσειακή επίσκεψη, αφού το τρίπτυχο «απόλαυση – ομιλία – πράξη» εμπλουτίζεται και αλλάζει σε «απόλαυση – εμπλοκή – συμμετοχή – συνεισφορά – και συνεπιμέλεια», τονίζοντας αφενός τον ενεργό ρόλο του επισκέπτη, αφετέρου τις ριζικές αλλαγές που συντελούνται στους σύγχρονους μουσειακούς χώρους<sup>24</sup>.

**Δεοντολογία και τεχνολογία: μια σχέση σε εξέλιξη, μια εξίσωση με νέες συνιστώσες.** Οι εξελίξεις που διαδραματίστηκαν στα μουσεία κατά τη διάρκεια των δύο τελευταίων αιώνων είναι σημαντικές και ανατρεπτικές. Καθιερώθηκε πλέον ξεκάθαρα η επαγγελματική τους υπόσταση, διαμορφώθηκε ένα εμφανές και διακριτό προφίλ και μια ξεχωριστή οργανική οντότητα, η οποία πλέον περιλαμβάνει: εξειδικευμένο προσωπικό (επιμελητές, μουσειολόγους, διοικητικό προσωπικό, σχεδιαστές, ερμηνευτές, προσωπικό ασφαλείας κ.ά.), οργάνωση συλλογών και εκθέσεων, εκπόνηση προγραμμάτων, και στη συνέχεια, χρήση ψηφιακής τεχνολογίας αλλά και διαδικτυακή παρουσία. Το μουσείο αντιμετωπίζεται και είναι ένας ζωντανός οργανισμός με διακριτό χαρακτήρα και χαρακτηριστικά.

Όμως πώς κινείται και συμπεριφέρεται αυτός ο οργανισμός; Ακολουθεί κάποιους κανόνες, συμμορφώνεται με κάποιες αρχές και αξίες κατά τη λειτουργία του; Σε απάντηση αυτών των ερωτημάτων εμφανίστηκε η έννοια

<sup>23</sup> Α. Μπούνια, *Στα παρασκήνια του μουσείου: Η διαχείριση των μουσειακών συλλογών*, Αθήνα: Πατάκης<sup>3</sup> 2012.

<sup>24</sup> G. Black, «Developing Audiences for the Twenty-First-Century Museum», *The International Handbooks of Museum Studies*, 2013, 1-28.

της δεοντολογίας, για τη ρύθμιση συμπεριφορών, ενεργειών και δραστηριοτήτων<sup>25</sup>. Η δεοντολογία για τα μουσεία αποτελεί στην ουσία μέσο καθοδήγησης, είναι αξίες πάνω στις οποίες τα μουσεία δομούν όλες τις λειτουργίες τους απλουστευμένες ή εξειδικευμένες, καθημερινές ή κατά περίπτωση, αλλά και εκπληρώνουν τους στόχους τους<sup>26</sup>.

Τι είναι όμως η δεοντολογία; Κάτι γενικό και αφηρημένο; Κάτι ευκαίο αλλά άπιαστο; Είναι αυτό που απλοϊκά ονομάζεται «καλή συμπεριφορά»; Θα μπορούσε να ειπωθεί ότι αποτελεί κλάδο της φιλοσοφίας, δεδομένου ότι εν τοις πράγμασι προσδιορίζεται ως η επιστήμη της συμπεριφοράς. Περαιτέρω όμως, αποτελεί καταληκτικά και αποτέλεσμα ανθρώπινης ενέργειας και δράσης, με απώτερο στόχο, τουλάχιστον σε επίπεδο μουσείων, να ανυψώσει τον πήχυ της επαγγελματικής συμπεριφοράς και πρακτικής<sup>27</sup>.

Στη βιβλιογραφία παρατηρείται συχνά εναλλαγή των όρων δεοντολογία και ηθική για την απόδοση του ίδιου νοήματος<sup>28</sup>. Παρά τη χρήση όμως και των δύο όρων, εναλλακτικά, ως ταυτόσημων, παρατηρείται εννοιολογική διαφορά, διότι η μεν ηθική αναφέρεται στο ανθρώπινο φρόνημα και στον ανθρώπινο χαρακτήρα ως άυλη κατάσταση, η δε δεοντολογία καταλήγει σε πράξη, ενέργεια, σε εξωτερίκευση συμπεριφοράς<sup>29</sup>.

Η δεοντολογία και η τήρησή της εκτείνεται σε όλους τους επιμέρους τομείς μουσειακής δραστηριότητας και στόχευσης, και πραγματεύεται ορθή και σωστή συμπεριφορά σε επίπεδο επαγγελματικής στελέχωσης του χώρου (επαγγελματική δεοντολογία), εκθέσεων (εκθεσιακή δεοντολογία), συλλογών-προσκτήσεων (συλλεκτική δεοντολογία), ακόμα και στην επαφή με τον υποψήφιο επισκέπτη. Η τελευταία αυτή σχέση βρίσκεται στο

<sup>25</sup> G. Papaioannou, «Guest Editorial on Museum Ethics», *Journal of Conservation and Museum Studies* 11, 2013, 1-4, <http://dx.doi.org/10.5334/jcms.1021206> (πρόσβαση 18/10/2016).

<sup>26</sup> Σ. Πάσχου, *Μουσεία, ψηφιακές τεχνολογίες, δεοντολογία: Τάσεις, επιδράσεις, ανάγκες και προβληματισμοί*. Αδημοσίευτη Διπλωματική Διατριβή. Κέρκυρα: Ιόνιο Πανεπιστήμιο 2015.

<sup>27</sup> G. Edson, *Museum Ethics*.

<sup>28</sup> G. Edson, *Museum Ethics*.

<sup>29</sup> G. Edson, *Museum Ethics*.

στόχαστρο τα τελευταία χρόνια, ειδικά με την εμφάνιση και εισαγωγή των ψηφιακών τεχνολογιών και του διαδικτύου στους κόλπους των μουσείων.

Το μοντέρνο μουσείο καλείται, κατά τα δεοντολογικά οριζόμενα, να απευθύνεται και να ανταποκρίνεται στις τρέχουσες και επίκαιρες προσδοκίες της κοινότητας, να διαφυλάττει την πολιτισμική της κληρονομιά, να παράσχει την αποδιδόμενη σε αυτό άτυπη εκπαίδευση, να εμπνέει τη δημόσια πίστη ενεργώντας «έντιμα και ηθικά», με επαγγελματισμό και διαύγεια. Παράλληλα καλείται να διασφαλίσει την ακεραιότητα των συλλογών, να αντιστέκεται και να απορρίπτει την απόκτηση αντικειμένων μέσω παράνομης διακίνησης και εμπορίου, να συντηρεί τα αρχεία των μουσειακών συλλογών, να καλλιεργεί και διατηρεί υγιείς επαγγελματικές σχέσεις με άλλους οργανισμούς και τελικώς να συμμορφώνεται στις επιταγές του εθνικού και διεθνούς δικαίου<sup>30</sup>.

Η πρόσφατη έρευνα και η βιβλιογραφία<sup>31</sup> αναγνωρίζουν το πολύπλοκο και σύνθετο της σύγχρονης δεοντολογίας και προσανατολίζονται και ενθαρρύνουν μια όσο το δυνατόν πιο λεπτομερή και ενδελεχή κατανόηση του μουσείου και του κοινωνικού του ρόλου. Οι κώδικες δεοντολογίας των μουσείων δεν αντανακλούν μόνο τις αξίες του ως αυθύπαρκτου οργανισμού, αλλά εκφράζουν το γενικότερο κοινωνικό περιεχόμενο, τις αξίες, τους κανόνες, τις φιλοσοφικές θέσεις και θεωρήσεις της κοινωνίας στην οποία το μουσείο ανήκει και εντάσσεται.

Στη σύγχρονη πραγματικότητα παρατηρούνται νέες, προσαρμοζόμενες και εξελισσόμενες συνιστώσες συμπεριφοράς. Ρυθμιστής και παράγοντας διαμόρφωσης δεοντολογίας είναι η διαφάνεια, μια έννοια που αναδύεται και καλλιεργείται εντόνως κατά τον 21<sup>ο</sup> αιώνα. Με άλλα λόγια, που μπορεί

<sup>30</sup> G. Edson, «Practical Ethics and the Contemporary Museum», *Museology Quarterly* 23, 2009, 5-24.

<sup>31</sup> J. Marstine (επιμ.), *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*. London and New York: Routledge 2011.

να ενεργοποιήσει, επηρεάσει ή αναπροσαρμόσει υπάρχουσες δεοντολογικές πρακτικές και αρχές<sup>32</sup>.

Η παρουσία διαφάνειας προϋποθέτει απουσία, την απουσία της κάλυψης. Αυτή η θέση από μόνη της όμως δεν αποδίδει κάτι ιδιαίτερος ευφύες ή σαφές. Η σπουδαιότητα γίνεται αντιληπτή, όταν τεθεί ως δεδομένο ότι σε κατάσταση κάλυψης ακμάζει και συντηρείται η διαφθορά, η παραπληροφόρηση και πιθανόν η διαστρέβλωση δεδομένων<sup>33</sup>. Αποκτά ενδιαφέρον και καθίσταται σημείο αναφοράς, διότι προσβλέπει σε υλοποίηση συγκεκριμένου σκοπού. Ο σκοπός αυτός είναι η καλλιέργεια της ευθύνης-υποχρέωσης σε λογοδοσία. Η διαφάνεια ως συνειδητή και επιλεχθείσα ανθρώπινη συμπεριφορά επιτρέπει τον έλεγχο του βαθμού και της ποιότητας επιστασίας που προσδοκάται κατά τη διαχείριση των πηγών και πληροφοριών των κάθε μορφής οργανισμών που τίθενται στην υπηρεσία του κοινού, όπως ακριβώς είναι τα μουσεία<sup>34</sup>.

Η διαφάνεια ως έννοια δεν αποτελεί αυθύπαρκτη και αυτόνομη δεοντολογική αρχή. Μπορεί όμως να αποτελέσει μια προηθική-προδεοντολογική κατάσταση-συνιστώσα, λειτουργώντας ως κατευθυντήρια γραμμή και άξονας προς εξέλιξη και εμπλουτισμό υπάρχουσας δεοντολογίας. Η διαφάνεια στη διάχυση της πληροφορίας δεν αποτελεί *per se* κανόνα και αρχή δεοντολογίας. Μπορεί όμως να αποτελέσει παράγοντα ενδυνάμωσης ή αποδυνάμωσης αυτής σε προδεοντολογικό-προηθικό στάδιο, στην περίπτωση που η αποκαλυπτόμενη πληροφορία έχει αντίκτυπο και επίδραση στη δεοντολογική συμπεριφορά<sup>35</sup>. Αυτού του είδους η επίδραση εξαρτάται από

<sup>32</sup> M. Turilli & L. Floridi, «The Ethics of Information Transparency», *Journal Ethics and Information Technology* 11, 2009, 105-112.

<sup>33</sup> P. Sturges, «What is this Absence Called Transparency?», *International Review of Information Ethics* 7, 2007, 1-8.

<sup>34</sup> P. Sturges, «What is this Absence Called Transparency?».

<sup>35</sup> Σ. Πάσχου, *Μουσεία, ψηφιακές τεχνολογίες, δεοντολογία: Τάσεις, επιδράσεις, ανάγκες και προβληματισμοί*.

τουλάχιστον δύο τύπους σχέσης μεταξύ διατεθείσας πληροφορίας και κανόνων δεοντολογίας. Ο πρώτος είναι η εξάρτηση υπό την έννοια ότι απαιτείται παροχή συγκεκριμένης πληροφορίας, προκειμένου να εδραιωθούν και υποστηριχθούν δεοντολογικές αρχές. Ο δεύτερος είναι η ρύθμιση. Οι δεοντολογικοί κανόνες ρυθμίζουν τη ροή της πληροφορίας υπό μορφή φίλτρου, περιορίζοντας, όπου κρίνεται αναγκαίο, την πρόσβαση, τη χρήση και τη διάδοση. Επομένως, διαφάνεια και δεοντολογία συσχετίζονται, αλληλεπιδρούν και εν τέλει προκαλούν αμοιβαία εξέλιξη και σίγουρα αναβάθμιση<sup>36</sup>.

Η πληροφοριακή παιδεία (information literacy) είναι η δεξιότητα που έρχεται να προστεθεί στην εξίσωση της δεοντολογικής συμπεριφοράς τόσο ως προαπαιτούμενο όσο και ως συστατικό στοιχείο. Η πληροφοριακή παιδεία είναι ικανότητα και δυνατότητα που καλλιεργείται και μαθαίνεται. Είναι η ικανότητα να αναγνωρίζει κάποιος πότε χρειάζεται μια πληροφορία και εν συνεχεία να την εντοπίζει, να την αξιολογεί και να τη χρησιμοποιεί αποδοτικά<sup>37</sup>. Αυτού του είδους η παιδεία αποτελεί προαπαιτούμενο επαγγελματικής μουσειακής δεοντολογίας στο τοπικό, εικονικό ή διαδικτυακό περιβάλλον.

Οι επαγγελματίες του μουσείου επιφορτίζονται με δύσκολο και πολύπλευρο έργο. Καλούνται να κατανοήσουν και να αφομοιώσουν τα νέα εργασιακά δεδομένα, επιφορτισμένα με τεχνολογικές και πολλές φορές εξειδικευμένες γνώσεις. Για το λόγο αυτό η διαχείριση των νέων δεδομένων προϋποθέτει ενσυνείδητη συμπεριφορά με ηθικές και δεοντολογικές αποχρώσεις και στοιχεία πληροφοριακής παιδείας. Στο πλαίσιο μιας δεοντολογικής μουσειακής συμπεριφοράς που συμφωνεί και προλαβαίνει τις σύγχρονες τεχνολογικές εξελίξεις και επιλογές, οι εργαζόμενοι καλούνται να διαθέτουν

<sup>36</sup> M. Turilli & L. Floridi, «The Ethics of Information Transparency».

<sup>37</sup> American Library Association, *Presidential Committee on Information Literacy: Final Report*, 1989, <http://www.ala.org/acrl/publications/whitepapers/presidential> (πρόσβαση 18/10/2016).



ικανότητες κατανόησης του πιθανού αντίκτυπου που προσφέρουν οι νέες τεχνολογικές δυνατότητες, να ενημερώνονται για τις τρέχουσες μεταβαλλόμενες και αναβαθμιζόμενες δυνατότητες και κυρίως να αντιλαμβάνονται τη συνεισφορά των νέων μουσειακών επιλογών, δηλαδή κατά πόσο λειτουργούν θετικά προς εξυπηρέτηση του σκοπού του μουσείου ή αποπροσανατολιστικά<sup>38</sup>.

**Αντί συμπερασμάτων: προς μια νέα «ψηφιακή» Δεοντολογία.** Η εμφάνιση και η χρήση των ψηφιακών τεχνολογιών έχει σταθερά καθιερωθεί τόσο ως πρακτική όσο και ως επιλογή. Γίνεται άμεσα αντιληπτό ότι σε νέο μουσειακό περιβάλλον, όπως αυτό που αναπτύσσουν και συντηρούν ο ηλεκτρονικός υπολογιστής και οι ψηφιακές τεχνολογίες εν γένει, οι συμβατικές αρχές συμπεριφοράς ως κατοχυρωμένη θεσμική και επαγγελματική δεοντολογία δεν μπορούν αυτοδύναμα να καλύψουν όλα τα αναδυόμενα νέα πεδία. Ο προβληματισμός και η αναζήτηση νέων χαρακτηριστικών και αρχών ηθικής και δεοντολογίας με έντονα πλέον στοιχεία διεπιστημονικότητας είναι αναγκαία, προκειμένου να διαχειριστεί η νέα ψηφιακή μουσειακή συμπεριφορά.

Στα νέα αυτά δεδομένα η μουσειακή δεοντολογία καλείται να αναπροσαρμοστεί και να επικαιροποιηθεί. Ο όρος *computer ethics* της δεκαετίας του 1960, που διαμορφώθηκε από τον Donn Parker και συγκεκριμένα με το «Rules of Ethics in Information Processing»<sup>39</sup>, εξελίχθηκε στον όρο «δεοντολογία διαδικτύου και κυβερνοχώρου» κατά τη δεκαετία του 2000 (*internet*

<sup>38</sup> P. Marty, «The Changing Nature of Information Work in Museums», *Journal of the American Society for Information Science and Technology* 58, 2007, 97-107.

<sup>39</sup> T. W. Bynum, «Computer Ethics: Its Birth and its Future», *Ethics and Information Technology* 2, 2001, 109-112.

και *cyber ethics*), εξετάζοντας και ρυθμίζοντας ηθικά και δεοντολογικά ζητήματα που ανακύπτουν στον διαδικτυακό χώρο<sup>40</sup>, για να καταλήξει σήμερα στον υπό ερευνητικό στόχαστρο όρο «ψηφιακή δεοντολογία».

Η «ψηφιακή δεοντολογία» ή δεοντολογία της πληροφορίας ασχολείται με τον αντίκτυπο-επίδραση των τεχνολογιών της πληροφορίας και επικοινωνίας στις κοινωνίες, την κοινότητα και το περιβάλλον εν γένει. Τα θέματα που καλείται να διαχειριστεί η ψηφιακή δεοντολογία παρουσιάζουν ομοιότητες με αυτά που ανακύπτουν στο χώρο του διαδικτύου, αλλά εκτείνονται και πέρα από αυτό. Η διανοητική-πνευματική ιδιοκτησία, η ιδιωτικότητα, η ασφάλεια, η υπερφόρτωση πληροφορίας, το ψηφιακό χάσμα, η λογοκρισία είναι ζητήματα που ταυτίζονται και στους δύο αυτούς υπό μελέτη χώρους.

Οι ψηφιακές τεχνολογίες και εφαρμογές διαμορφώνουν μια νέα, ιδιαίτερη, πολύπτυχη μουσειακή εμπειρία. Με τη χρήση και εξάπλωσή τους διαμορφώνονται νέες ιδιόμορφες τριγωνικές σχέσεις όπως: επισκέπτης - έκθεμα - ψηφιακή εφαρμογή, αλλά και άνθρωπος - υπολογιστής - συναίσθημα. Εξελικτικά και μοιραία, όταν πλέον γίνεται αναφορά στην κατάσταση «συναίσθημα και υπολογιστής», δεν νοείται ως συναίσθημα η τυχόν οργή που νιώθει ο χρήστης σε μια απροειδοποίητη και μη αναμενόμενη κατάρρευση του υπολογιστή, ούτε επίσης ο τυχόν ενθουσιασμός που διαπερνά το χρήστη κατά την εμπειρία ενός videogame. Η έννοια συναίσθημα διευρύνεται καθώς γίνεται αντιληπτό ότι τα συναισθήματα κατακλύζουν και καλύπτουν κάθε δραστηριότητα που εκδηλώνεται και σχετίζεται με τον υπολογιστή. Στις διεπαφές των πολυμέσων, για παράδειγμα, που συνήθως περιλαμβάνονται φωνές, ήχοι, πρόσωπα, εικόνες, μπορούν πλέον να δηλωθούν συναισθήματα πολλών αποχρώσεων και διαβαθμίσεων, τα οποία δεν

<sup>40</sup> H. Tavani, *Ethics & Technology: Ethical Issues in an Age of Information and Communication Technology*. U.S.A.: John Wiley & Sons Inc 2004.

ήταν μέχρι πρότινος δυνατόν να εμφανιστούν σε διεπαφές αμιγώς κειμένου<sup>41</sup>.

Η εύρυθμη λειτουργία του μουσείου, προκειμένου απρόσκοπτα να εκπληρώνει το σκοπό του, απαιτεί την οριοθέτηση, αλλά και τη διαρκή επικαιροποίηση κανόνων που αφορούν τόσο στη συμπεριφορά του ανθρώπινου δυναμικού, όσο και στη διαχείριση των αντικειμένων. Η ρύθμιση δεοντολογίας στους χώρους των μουσείων προσφέρει το εργαλείο για την επίτευξη της απαιτούμενης αρμονίας, ισορροπίας αλλά κι επαγγελματισμού. Οι κώδικες δεοντολογίας των μουσείων δεν είναι απλά κωδικοποιημένες, κατευθυντήριες γραμμές και κανόνες. Μπορούν να αποτελέσουν και αποτελούν έμπνευση για τις μελλοντικές γενιές επαγγελματιών<sup>42</sup>. Αξίες, όπως η διαφάνεια, η λογοδοσία η πληροφοριακή συνείδηση και παιδεία, μπορούν να συμπεριληφθούν στο σύγχρονο κώδικα δεοντολογίας.

Η σύγχρονη πραγματικότητα οδηγεί στη διαπίστωση ότι ο μουσειακός κόσμος διανύει μια περίοδο γεμάτη ενδιαφέρον και προκλήσεις. Η δεοντολογία βρίσκεται στο επίκεντρο, όπως ήταν πάντα<sup>43</sup>. Το επάγγελμα του μουσειολόγου εμπλουτίζεται με νέα χαρακτηριστικά, αλλά και κανόνες και αρχές με δεοντολογική απόχρωση, με σκοπό να αναπτύξει και να εκδηλώσει συμπεριφορά υψηλής ευθύνης έναντι του επισκέπτη και της κοινωνίας<sup>44</sup>. Η δεοντολογία ως έννοια και ως ορισμός οδεύει σε δρόμους που καταλήγουν σε αναγκαία επικαιροποίηση και ψηφιοποίηση.

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<sup>41</sup> A. Sears & J. A. Jacko, *The Human – Computer Interaction Handbook: Fundamentals, Evolving Technologies and Emerging Applications*. New York: CRC Press, Taylor & Francis Group 2008.

<sup>42</sup> A. Bounia, «Codes of Ethics and Museum Research», *Journal of Conservation and Museum Studies* 12, 2014, 1-7, 5, <http://dx.doi.org/10.5334/jcms.1021214> (πρόσβαση 18/10/2016).

<sup>43</sup> A. Bounia, «Codes of Ethics and Museum Research».

<sup>44</sup> G. Edson, *Museum Ethics*.

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## "Ο κόσμος του ήχου και της εικόνας": Οπτικοακουστικός γραμματισμός στο Λύκειο

**[Σύνοψη]** Η γρήγορη εξάπλωση των οπτικοακουστικών μέσων δίνει μία νέα διάσταση στην προβληματική της εκπαίδευσης. Αφίσες, φωτογραφίες, κόμικς, μουσική, τηλεοπτικά προϊόντα, ραδιοφωνικές εκπομπές, κινηματογραφικές ταινίες, ντοκιμαντέρ και βιντεοπαχνίδια έχουν κατακλύσει τη ζωή μας, με αποτέλεσμα ο "κόσμος του ήχου και της εικόνας" να αποτελεί σήμερα σημαντική πηγή γνώσης και διέξοδο έκφρασης του μαθητή, αλλά και έναν χώρο που εμπλέκει ποικιλία επαγγελμάτων στα οποία ενδέχεται να δραστηριοποιηθεί αυτός μελλοντικά. Το σχολείο οφείλει να προσαρμοστεί και να παρακολουθήσει την εξέλιξη αυτή, με στόχο τόσο την αγωγή του παιδιού και την καταλληλότερη προετοιμασία του ώστε να ανταποκριθεί αυτό στις απαιτήσεις της σύγχρονης κοινωνίας, όσο και την επαγγελματική ανάπτυξη του εκπαιδευτικού. Στο πλαίσιο αυτό, τα τελευταία χρόνια ένας μεγάλος αριθμός σχολείων και εκπαιδευτικών έχουν να παρουσιάσουν αξιόλογες δράσεις, αξιοποιώντας δημιουργικά και ποικιλοτρόπως τα σύγχρονα οπτικοακουστικά μέσα. Το παρόν άρθρο χωρίζεται σε τρία μέρη. Στο πρώτο μέρος επιχειρείται μία σύντομη παρουσίαση της προβληματικής που αναπτύσσεται στην εκπαιδευτική κοινότητα γύρω από την οπτικοακουστική και ψηφιακή αγωγή. Το δεύτερο μέρος αναφέρεται στα πολλαπλά οφέλη που μπορεί να αποφέρει σε μαθητές, εκπαιδευτικούς και σχολεία η δημιουργία και ανάπτυξη ενός δικτύου που συνδέει σχολεία όλων των τύπων (Γυμνάσια, Γενικά Λύκεια, ΕΠΑΛ, Καλλιτεχνικά, Πειραματικά) και εκπαιδευτικούς που έχουν ανοίξει ή επιθυμούν να ανοίξουν τις πόρτες τους στον "κόσμο του ήχου και της εικόνας", συνδέοντάς τους παράλληλα με φορείς (ΑΕΙ και ΑΤΕΙ) και οργανώσεις (Ινστιτούτο Οπτικοακουστικών Μέσων) που λειτουργούν σε τοπικό, περιφερειακό και εθνικό επίπεδο. Παράλληλα, παρουσιάζεται το νεοσύστατο Τοπικό Θεματικό Δίκτυο των 1ου και 2ου ΚΕΣΥΠ Δυτικής Θεσσαλονίκης "Ο κόσμος του ήχου και της εικόνας. Δεξιότητες προσωπικής και επαγγελματικής ανάπτυξης", οι σκοποί, οι στόχοι και οι δράσεις του. Τέλος, το τρίτο μέρος αναφέρεται σε ένα εγχείρημα στο οποίο προχωρήσαμε την τρέχουσα σχολική χρονιά στο Πειραματικό ΓΕΛ του Πανεπιστημίου Μακεδονίας, στο πλαίσιο του συγκεκριμένου Δικτύου, "παντρεύοντας" τη διδασκαλία της Γαλλικής Γλώσσας με τις τέχνες και την ελληνική μυθολογία. Οι μαθητές, με πηγή έμπνευσης τον μύθο του Ορφέα και της Ευρυδίκης,



έγραψαν ποίηση και μουσική, τραγούδησαν, χορογράφησαν και χόρεψαν, κατακτώντας παράλληλα τις τεχνικές της ψηφιακής αφήγησης και τους τρόπους χρήσης των ψηφιακών μέσων.

[Λέξεις κλειδιά] οπτικοακουστικά μέσα, ψηφιακή αγωγή, σχολικό δίκτυο ήχου και εικόνας

Margarou Eleni, Matsiori Anna,  
Syvaka Triantafyllia &  
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## “The World of Sound and Image”: Audiovisual Literacy in High School

**[Abstract]** The rapid spread of media brings a new dimension to the problem of education. Posters, photographs, comics, music, television products, radio broadcasts, films, documentaries and video games have flooded our lives, resulting in the “world of sound and image” which currently constitutes an important source of knowledge and a way for students to express themselves and to get involved in a variety of future occupations. The school has to adjust and monitor this development aiming to children’s education and its own preparation and growth in order to meet the needs of modern society, and teacher’s professional development. In this context, in recent years a large number of schools and teachers can present remarkable projects, utilizing creatively and variously modern media. This article is divided into three parts. The first part attempts a short presentation of the problem that has been emerged in the educational community around the audiovisual and digital education nowadays. The second part refers to the multiple benefits that can be brought to students, teachers and schools by the creation and development of a network of all types of schools (secondary schools, general high schools, EPAL, artistic, experimental) and of teachers open to or wishing to open their doors to the “world of sound and image”, operating at a local, regional and national level. At the same time, it presents the newly established Local Thematic Network of the 1st and 2nd KESYP Western Thessaloniki “The world of sound and image. Personal and professional development skills”, its aims, objectives and actions. Finally, the third part refers to a project running during the current school year at the Experimental High School of the University of Macedonia within the specific network, concerning the teaching of the French

language through art and Greek mythology. Students get inspired by the myth of Orpheus and Eurydice and write poems, compose music, sing and dance, while they are conquering the digital storytelling techniques and the ways of using digital media.

**[Keywords]** media, audiovisual and digital education, Local Thematic Network

**Μέρος Α': Προβληματική.** Σε έγκριτα λεξικά της νεοελληνικής γλώσσας ως ταμπού ορίζεται οτιδήποτε απαγορευμένο από την κοινωνία, κυρίως για λόγους ηθικής και κοινωνικών προκαταλήψεων<sup>1</sup>, κάθε θεσμός εναντίον του οποίου δεν επιτρέπεται να ασκήσουμε κριτική ή να τον προσαρμόσουμε στα δεδομένα της σύγχρονης εποχής, ό,τι θεωρείται απαγορευμένο<sup>2</sup>. Παράβαση καλείται η μη τήρηση των ισχυόντων ή συμφωνηθέντων, θεσμοθετημένων κανόνων, εντολών, η παραβίαση κανονισμών κτλ<sup>3</sup>. Τέλος, υπέρβαση ονομάζεται η παράβαση των ορίων επιτρεπτής ή επιβαλλόμενης από τον νόμο δράσης ή συμπεριφοράς<sup>4</sup>, η ενέργεια η οποία υπερβαίνει τα επιτρεπόμενα, τα καθορισμένα ή συνηθισμένα όρια<sup>5</sup>.

Στο εκπαιδευτικό σύστημα υπάρχουν ταμπού σε διάφορα επίπεδα, είναι εύκολα διαπιστώσιμες και αποφεύγονται οι παραβάσεις, ενώ τολμούνται όλο και συχνότερα αλλά αρκετά διστακτικά υπερβάσεις των καθορισμένων και συνηθισμένων, καθώς πρόκειται για έναν θεσμό κεντρικά ελεγχόμενο, κοινωνικά ευαίσθητο και σχετικά δυσκίνητο στην υιοθέτηση καινοτομιών. Ταμπού που παραμένουν σε μεγάλο βαθμό στην εκπαίδευση είναι το τι αξίζει να μάθουν τα παιδιά και το πώς –με ποιες μεθόδους και ποια

<sup>1</sup> Γ. Μπαμπινιώτης, *Λεξικό της Νέας Ελληνικής Γλώσσας*. Αθήνα: ΚΕΝΤΡΟ ΛΕΞΙΚΟΛΟΓΙΑΣ Ε.Π.Ε. <sup>3</sup>2008, 1738.

<sup>2</sup> *Λεξικό της Κοινής Νεοελληνικής*. Θεσσαλονίκη: Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Ινστιτούτο Νεοελληνικών Σπουδών [Ίδρυμα Μανόλη Τριανταφυλλίδη] 1998, 1321.

<sup>3</sup> Γ. Μπαμπινιώτης, *Λεξικό της Νέας Ελληνικής Γλώσσας*, 1320 / *Λεξικό της Κοινής Νεοελληνικής*, 1014.

<sup>4</sup> Γ. Μπαμπινιώτης, *Λεξικό της Νέας Ελληνικής Γλώσσας*, 1834.

<sup>5</sup> *Λεξικό της Κοινής Νεοελληνικής*, 1392.

μέσα- μπορούν και πρέπει να το μάθουν. Η σχετική έρευνα διαρκώς εξελίσσεται, ενώ οι ίδιοι οι εκπαιδευτικοί στην καθημερινή πρακτική επανεξετάζουν τα δεδομένα, αναστοχάζονται και συχνά προχωρούν σε υπερβάσεις των συνηθισμένων ορίων για να βελτιώσουν τις διαδικασίες και τα παραγόμενα αποτελέσματα, ώστε να απαντήσουν στις εκάστοτε προκλήσεις της εποχής και του περιβάλλοντος.

Καινοτομίες που ραγδαία ενσωματώθηκαν στο εκπαιδευτικό σύστημα την τελευταία δεκαετία και τείνουν να μεταβάλλουν το εκπαιδευτικό παράδειγμα είναι η χρήση των Νέων Τεχνολογιών και, σε μικρότερο βαθμό και πιο πρόσφατα, η αξιοποίηση του θεάτρου και του κινηματογράφου στη διδασκαλία διαφόρων γνωστικών αντικειμένων και η διοργάνωση σχετικών δράσεων. Βασικός στόχος είναι η διαμόρφωση ενός ελκυστικότερου κλίματος στη σχολική καθημερινότητα, η διευκόλυνση και ο εμπλουτισμός της διδακτικής διαδικασίας, όσο και η κατάκτηση ουσιαστικότερης γνώσης και γραμματισμών πέραν του αλφαριθμητικού. Έμφαση δίνεται ιδιαίτερα στον οπτικοακουστικό γραμματισμό, αναγκαίο πλέον για την ανταπόκριση στις νέες προκλήσεις της “Κοινωνίας της Γνώσης” και “της Πληροφορίας” που έχει διαμορφωθεί, μιας κοινωνίας που έχει εθιστεί στις εικόνες και τους ήχους, στη διαδικτυακή επικοινωνία και πληροφόρηση, σε βαθμό που δυσκολεύεται να διηθήσει τα μηνύματα που της απευθύνονται και να εκφράσει πάντοτε αποτελεσματικά όσα η ίδια επιθυμεί να απευθύνει. Εκπαιδευτικοί και μαθητές καλούνται να αποκτήσουν *Παιδεία στα Μέσα*, δηλαδή τη μιντιακή ικανότητα που περιλαμβάνει την πρόσβαση στα Μέσα επικοινωνίας (τεχνικές δεξιότητες), την κατανόηση, ανάλυση και κριτική αξιολόγηση των μηνυμάτων των Μέσων και των περιεχομένων τους (γνωστικές δεξιότητες) και τη δυνατότητα προσωπικής έκφρασης και δημιουργίας (επικοινωνίας, παραγωγής περιεχομένου) σε διαφορετικά περιεχόμενα (επικοινωνιακές, κοινωνικές δεξιότητες). Περιλαμβάνει όλες τις μορφές εκπαίδευσης στα Μέσα Μαζικής Επικοινωνίας, τον Τύπο και τη φωτογραφία, την τηλεόραση

και το ραδιόφωνο (οπτικοακουστική παιδεία), τον κινηματογράφο (κινηματογραφική παιδεία), το διαδίκτυο και τις νέες τεχνολογίες (ψηφιακή αγωγή), τη διαφήμιση στα ΜΜΕ (εμπορική αγωγή) και οποιαδήποτε μορφή έκφρασης και επικοινωνίας στη σύγχρονη, ψηφιακή εποχή<sup>6</sup> και μπορεί να ενταχθεί σε ποικίλα διδακτικά αντικείμενα<sup>7</sup>.

Ο όρος γραμματισμός ή εγγραμματισμός, πιο δυναμικός από αυτόν του αλφαριθμητισμού, περιγράφει την ικανότητα που πρέπει να έχει ο σύγχρονος άνθρωπος να παράγει, να κατανοεί και να επεξεργάζεται κείμενα γραπτού, προφορικού και ηλεκτρονικού λόγου, καθώς επίσης και πολυτροπικά κείμενα, κείμενα δηλαδή που δεν είναι μόνον γλωσσικά, αλλά διαμορφώνονται με την αξιοποίηση και άλλων σημειωτικών συστημάτων, όπως της εικόνας, του ήχου, γραφημάτων κ.λπ.<sup>8</sup>.

Στο πλαίσιο της παιδαγωγικής του γραμματισμού (literacy education), το ενδιαφέρον μετατοπίστηκε στην τριβή των μαθητών/τριών με ένα ευρύ φάσμα μέσων και πολιτισμικών πηγών, ώστε να αναπτύξουν μία κριτική μεταγλώσσα, οδηγώντας στους πολυγραμματισμούς. Η έννοια αφορά την ικανότητα και δεξιότητα κατανόησης πολυτροπικών κειμένων που παράγονται σε διαφορετικά πολιτισμικά, κοινωνικά ή ειδικά περιβάλλοντα, αλλά και την ικανότητα μάθησης μέσω της κατασκευής πολυτροπικών αναπαραστάσεων ανάλογα με μαθησιακά και κοινωνικά κατά περίπτωση δεδομένα και τα ενδιαφέροντα και τις προσδοκίες των εμπλεκόμενων στη μαθησιακή διαδικασία (εκπαιδευτικών και μαθητών)<sup>9</sup>. Παραπέμπει, επομένως, άμεσα

<sup>6</sup> M. A. Gutiérrez & A. Hottmann, *Media Education across the Curriculum*. Kulturring in Berlin e.V 2006, 5.

<sup>7</sup> M.A. Gutiérrez & A. Hottmann, *Media Education*, 11 κ.ε.

<sup>8</sup> Δ. Κουτσογιάννης, «Γραμματισμός: ορισμός και θεωρητικοί προβληματισμοί», στο: *Επιμορφωτικό υλικό για την επιμόρφωση των εκπαιδευτικών στα Επιμορφωτικά Κέντρα Στήριξης. Επιμόρφωση Εκπαιδευτικών για την αξιοποίηση και εφαρμογή των ΤΠΕ στη διδακτική πράξη 3*: Κλάδος ΠΕ02. Πάτρα: ΙΤΥ 2010, 30-52, 30.

<sup>9</sup> Σ. Χατζησαββίδης, «Από την παιδαγωγική του γραμματισμού στους πολυγραμματισμούς. Νέες τάσεις, διαστάσεις και προοπτικές στη διδασκαλία της γλώσσας», στο: Κ. Μπαλάσκας

στις ποικίλες μορφές κειμένων και τις ποικίλες μορφές επικοινωνίας που προέκυψαν με την εξέλιξη στις τεχνολογίες της πληροφορίας και των πολυμέσων. Η έννοια του κειμένου πλέον διευρύνεται και, εκτός από τα γραπτά κείμενα, περιλαμβάνει πλέον τους πίνακες ζωγραφικής, τις αφίσες, τις διαφημίσεις, τις κινηματογραφικές ταινίες, τις θεατρικές παραστάσεις κ.ά. Τα όρια του γραμματισμού επεκτείνονται λοιπόν επίσης και συμπεριλαμβάνουν, εκτός από τη γλώσσα, και άλλους τρόπους κατασκευής νοήματος<sup>10</sup>.

Στο σχολείο, οι πολυγραμματισμοί δεν προωθούνται ως συνδυασμός και συνάρθρωση δεξιοτήτων γραμματισμού (γλωσσικού, μαθηματικού, πολιτιστικού, τεχνολογικού, οπτικοακουστικού κ.ά.), αλλά ως ενιαίο σύνολο ώστε, με τον συνδυασμό διαφορετικών κάθε φορά τρόπων επικοινωνίας, οι γνώσεις και οι δεξιότητες που κατακτώνται σε μία μορφή γραμματισμού να αξιοποιούνται στην κατανόηση κάποιας άλλης μορφής γραμματισμού<sup>11</sup>.

Στο πλαίσιο αυτό, η ένταξη των Νέων Τεχνολογιών στην εκπαιδευτική πράξη ως μέσου και περιβάλλοντος μάθησης εκτιμάται ότι μπορεί να δώσει νέο περιεχόμενο, δυναμική και ποιότητα στη διαδικασία μάθησης, πολλαπλάσιες δυνατότητες έρευνας και έκφρασης<sup>12</sup>. Καθώς οι υπολογιστές είναι εξαιρετικά διαδραστικοί και παρέχουν μία ποικιλία εργαλείων για την ολο-

& Κ. Αγγελάκος (επιμ.), *Γλώσσα και λογοτεχνία στην πρωτοβάθμια και τη δευτεροβάθμια εκπαίδευση*. Αθήνα: Μεταίχμιο 2005, 35-52.

<sup>10</sup> Σ. Γρόσδος, «Οπτικοακουστικός γραμματισμός και εκπαίδευση. Το παιδί παραγωγός οπτικοακουστικών προϊόντων», στο: Σ. Γρόσδος, Ε. Κανταρτζή & Β. Πλιόγκου (επιμ.), *Παιδί και οπτικοακουστικά μέσα επικοινωνίας* (Πανελλήνιο Συνέδριο [Θεσσαλονίκη 21-22 Νοεμβρίου 2009]). Θεσσαλονίκη: Τελλόγλειο Ίδρυμα Τεχνών Α.Π.Θ. – Μορφωτικό Ίδρυμα Ένωσης Συντακτών Ημερησίων Εφημερίδων Μακεδονίας-Θράκης 2009, 2.

<sup>11</sup> Σ. Γρόσδος, «Οπτικοακουστικός γραμματισμός και εκπαίδευση», 2-3.

<sup>12</sup> Α. Μικρόπουλος (συντ.), «Αξιοποίηση των ΤΠΕ στην εκπαίδευση», στο: *Μείζον Πρόγραμμα Επιμόρφωσης Εκπαιδευτικών, Βασικό Επιμορφωτικό Υλικό, 1: Γενικό Μέρος*. Παιδαγωγικό Ινστιτούτο 2011, 109-129. Α. Τζιμόγιαννης, «Το παιδαγωγικό πλαίσιο αξιοποίησης των ΤΠΕ ως εργαλείο κριτικής και δημιουργικής σκέψης», στο: Β. Κουλαΐδης (επιστ. επιμ.), *Προσεγγίσεις για την ανάπτυξη Κριτικής-Δημιουργικής Σκέψης*. Αθήνα: ΟΕΠΕΚ 2007, 333- 354.

κλήρωση νοηματοδοτούμενων εργασιών, οι μαθητές/τριες μπορούν να μάθουν βιωματικά τον τεράστιο όγκο γεγονότων, εννοιών, διαδικασιών, θεωριών και έργων τέχνης και επιστήμης που έχουν συγκεντρωθεί στο πέρασμα των αιώνων. Υπηρετούν, λοιπόν, καλύτερα την εκπαιδευτική οπτική της μάθησης μέσω της πράξης, αντί της απλής μετάδοσης γνώσεων που κυριαρχεί ακόμη στο εκπαιδευτικό σύστημα<sup>13</sup>. Η αξιοποίηση, επομένως, των λογισμικών γραφής, υπολογισμών και παρουσιάσεων, του διαδικτύου για αναζήτηση και ανάρτηση πληροφοριών, πολυτροπικών κειμένων αναφοράς στον Παγκόσμιο Ιστό τείνουν να αποτελέσουν πλέον στα περισσότερα εκπαιδευτικά συστήματα, του αποκαλούμενου “Δυτικού” τουλάχιστον κόσμου, καθημερινή πρακτική<sup>14</sup>.

Από την άλλη μεριά, τα τελευταία χρόνια εντάσσονται όλο και πιο συστηματικά στην εκπαίδευση οι Τέχνες, καθώς συμβάλλουν στη γνωστική ευελιξία, την ενοποίηση της γνώσης, τη φανταστική σκέψη και την αντίληψη της αισθητικής αξίας της τέχνης, τελικά στη γενικότερη γνωστική και προσωπική ανάπτυξη του μαθητή και την ικανότητά του να αντιμετωπίζει τον γύρω του κόσμο<sup>15</sup>. Βασικό τους παιδαγωγικό πλεονέκτημα είναι ότι ωθούν τον θεατή-ακροατή-αναγνώστη, πέρα από την απόλαυση που αντλεί, να ενεργοποιηθεί, να επιχειρήσει να ερμηνεύσει, άρα να αναδημιουργήσει το έργο τέχνης στα δικά του μέτρα. Ωθούν, επίσης, σε ποικίλες συνδέσεις με κοινωνικοπολιτικά και πολιτιστικά θέματα και φιλοσοφικές απόψεις, οι οποίες υπερβαίνουν το επίπεδο της πληροφορίας, σε προβληματισμούς που

<sup>13</sup> Α. Ράπτης & Α. Ράπτη, *Μάθηση και Διδασκαλία στην Εποχή της Πληροφορίας: Ολική Προσέγγιση*, 1. Αθήνα: Αρ. Ράπτης 2004, 93.

<sup>14</sup> *Survey of Schools: ICT in Education. Benchmarking Access, Use and Attitudes to Technology in Europe's Schools. FINAL REPORT*. A study prepared for the European Commission DG Communications Networks, Content & Technology, European Union 2013.

<sup>15</sup> Κ. Μαλαφάντης & Γ. Καρέλα, «Για μια ποιοτική Εκπαίδευση: Οι Τέχνες στην Εκπαίδευση και η έννοια της διαφορετικότητας μέσα από την Τέχνη» στο: *Πρακτικά Πανελληνίου Συνεδρίου «Η ποιότητα στην εκπαίδευση: Τάσεις και προοπτικές»*. Αθήνα 2012, 372.

αφορούν τον ατομικό και κοινωνικό εαυτό, ενώ δίνουν χώρο να εκφραστούν προσωπικές ανησυχίες<sup>16</sup>. Τέλος, επειδή επιδέχονται πολλαπλές ερμηνείες, βοηθούν να ξεπεραστούν τα όρια του σωστού-λάθους, της ονοματοθεσίας, της απομνημόνευσης και του διδακτικού φορμαλισμού στη δημόσια Εκπαίδευση, καλλιεργούν διαφορετικούς τρόπους συλλογισμού και προάγουν την αποκλίνουσα αντί της συγκλίνουσας σκέψης, συμπληρώνοντας με τον τρόπο αυτό τις επιστήμες<sup>17</sup>. Απλώς η επαφή των μαθητών με αυτές πρέπει να γίνεται βαθμιαία και αβίαστα, ως αποτέλεσμα κατανόησης και αλληλεπίδρασης ανάμεσα στη φυσική-κοινωνική ζωή και στην Τέχνη<sup>18</sup>.

Σε ό,τι αφορά τα διακριτά είδη τέχνης, η μόνη μορφή τέχνης που αποτελεί δομημένο μάθημα είναι η λογοτεχνία. Ακριβώς γι' αυτό, ωστόσο, είναι δύσκολο για τους μαθητές/-τριές μας να την αντιμετωπίσουν ως τέχνη. Αποτελεί πρόκληση για τον εκπαιδευτικό το να εφεύρει νέους τρόπους διεύρυνσης των εκπαιδευτικών του μεθόδων και, κυρίως, να μεταβάλει και να ποικίλει τον τρόπο θέασης και, επομένως, προσέγγισης του λογοτεχνικού έργου<sup>19</sup>. Εκτός από αυτήν, στη λυκειακή βαθμίδα προσφέρονται τα μαθήματα της Καλλιτεχνικής Παιδείας (Α' τάξη) και της Ιστορίας της Τέχνης (Γ' τάξη), αλλά μόνον ως μαθήματα επιλογής, εάν και για όσους τα επιλέξουν. Όσο για τις πρακτικές δημιουργικής γραφής που προτείνονται στους/στις διδάσκοντες/ουσες Λογοτεχνία<sup>20</sup>, εναπόκειται στη δική τους βούληση εάν και σε ποιο βαθμό θα τις αξιοποιήσουν.

<sup>16</sup> Κ. Μαλαφάντης & Γ. Καρέλα, «Για μια ποιοτική Εκπαίδευση», 375, 376.

<sup>17</sup> Κ. Μαλαφάντης & Γ. Καρέλα, «Για μια ποιοτική Εκπαίδευση», 373.

<sup>18</sup> Κ. Μαλαφάντης & Γ. Καρέλα, «Για μια ποιοτική Εκπαίδευση», 375.

<sup>19</sup> Α. Βλαβιανού, «Η αξιοποίηση της λογοτεχνίας στην εκπαίδευση», στο: *Μείζον Πρόγραμμα Επιμόρφωσης Εκπαιδευτικών, Βασικό Επιμορφωτικό Υλικό*, 1: «Αξιοποίηση των τεχνών στην εκπαίδευση». Παιδαγωγικό Ινστιτούτο 2011, 109.

<sup>20</sup> Μ. Σουλιάτης, *Δημιουργική γραφή: Οδηγίες πλεύσης* (Βιβλίο εκπαιδευτικού). Υπουργείο Παιδείας και Πολιτισμού, Παιδαγωγικό Ινστιτούτο, Υπηρεσία Ανάπτυξης Προγραμμάτων 2012, [http://www.schools.ac.cy/klimakio/Themata/logotechnia/analytika\\_programmata/dimiourgiki\\_grafi\\_ekpaideftikos.pdf](http://www.schools.ac.cy/klimakio/Themata/logotechnia/analytika_programmata/dimiourgiki_grafi_ekpaideftikos.pdf) (πρόσβαση 25/08/2016).

Ο κινηματογράφος, έχοντας το πλεονέκτημα να χρησιμοποιεί ταυτόχρονα πολλούς και διαφορετικούς σημειωτικούς τρόπους επικοινωνίας (modes), συνιστά χαρακτηριστικό δείγμα πολυτροπικού κειμένου και, επομένως, υπηρετεί ίσως περισσότερο από τις άλλες μορφές εικονικής έκφρασης τη λογική των πολυγραμματισμών<sup>21</sup>. Με την αξιοποίησή του αυτό που επιδιώκεται είναι η μετατροπή του παθητικού καταναλωτή σε ενεργό θεατή που αναπτύσσει την ικανότητα να κατανοεί τον λόγο και τον τρόπο της κατασκευής του έργου και να αναγνωρίζει τα δομικά στοιχεία του, με άλλα λόγια να ξεκλειδώνει τον εκφραστικό του κώδικα. Για την αποτελεσματική χρήση, λοιπόν, της κινηματογραφικής γλώσσας ως εκπαιδευτικού εργαλείου είναι κατ' αρχήν αναγκαία η γνωριμία με τη βασική γραμματική της<sup>22</sup>.

Οι εικαστικές τέχνες, από την άλλη μεριά, έχουν επίσης τη δική τους "γλώσσα", η οποία με τελείως ιδιαίτερο τρόπο επικοινωνεί ένα πλήθος ιδεών, νοημάτων, πληροφοριών και συναισθημάτων. Τα προϊόντα των τεχνών αυτών διαμορφώνουν την καθημερινότητά μας και συνθέτουν τον σημερινό οπτικά προσδιορισμένο πολιτισμό (visual culture). Δεν μπορεί, λοιπόν, παρά η εικαστική αγωγή να αντιμετωπίζεται από το εκπαιδευτικό σύστημα ως υποχρέωση και όχι ως επιλογή<sup>23</sup>, όπως για παράδειγμα εμπεριέχεται στο Πρόγραμμα Σπουδών της Α' και της Γ' Λυκείου.

Το θέατρο αποτελεί αυταπόδεικτα προϊόν και μέσο πολιτισμού. Η δραματοποίηση, το εργαστήρι γραφής, το θεατρικό παιχνίδι, τα παιχνίδια ρό-

<sup>21</sup> Σ. Γρόσδος, «Οπτικοακουστικός γραμματισμός και εκπαίδευση», 3.

<sup>22</sup> Ι. Αθανασάτου, Β. Καλαμπάκας & Μ. Παραδείση, «Η αξιοποίηση του κινηματογράφου στην εκπαίδευση», στο: *Μείζον Πρόγραμμα Επιμόρφωσης Εκπαιδευτικών, Βασικό Επιμορφωτικό Υλικό*, 3, 2.

<sup>23</sup> Ε. Γραφάκου & Β. Λαμπίτση, «Η αξιοποίηση των εικαστικών τεχνών στην εκπαίδευση», στο: *Μείζον Πρόγραμμα Επιμόρφωσης Εκπαιδευτικών, Βασικό Επιμορφωτικό Υλικό*, 3, 62, 63.



λων συνιστούν πρακτικές που, λίγο ή πολύ, εφαρμόζονται στο πλαίσιο διαφόρων μαθημάτων και δράσεων<sup>24</sup>. Τέλος, αυτό που επιδιώκουμε με την αξιοποίηση της μουσικής στην εκπαιδευτική πράξη είναι η ενεργητική, κριτική ακρόαση και κατανόηση των πολιτισμικών λειτουργιών της. Ο/η μαθητής/-τρια ακούει μουσική στην καθημερινή του/της ζωή, συχνά τη διδάσκεται ως αυτόνομο αντικείμενο, εξοικειώνεται λοιπόν με τους κώδικες και τα νοήματα της μουσικής κουλτούρας και, συνεπώς, γίνεται δέκτης ενός “μουσικού γραμματισμού” (music literacy). Ο εκπαιδευτικός καλείται να διαχειριστεί αυτόν τον γραμματισμό και να επιδιώξει περαιτέρω την καλλιέργεια του κριτικού γραμματισμού, φέρνοντας τον/την μαθητή/-τρια στη θέση του δημιουργού που κατανοεί καλύτερα τα βαθύτερα αίτια και τους σκοπούς ενός μουσικού έργου<sup>25</sup>.

Σε κάθε περίπτωση, ωστόσο, δεν αρκεί τα προϊόντα Τέχνης να επιστρατεύονται ως πηγές ιστορίας, πρότυπα αισθητικής ή υλικό προς σχολιασμό και ευαισθητοποίηση, ούτε τα οπτικοακουστικά μέσα ως κίνητρα για να κερδίσουμε την προσοχή των μαθητών/τριών μας στην προσπάθεια να κατακτήσουν γνώση. Μπορεί να την κερδίσουμε πράγματι, είναι αμφισβητήσιμη, όμως, η ποιότητα, το βάθος και η διάρκεια των γνώσεων που αποκομίζουν. Αντίθετα, εξαιρετικά προκλητικό και με ουσιαστικότερα αποτελέσματα φαίνεται το εγχείρημα να τους/τις βάλουμε στη θέση του δημιουργού και συμμετόχου σε μία τέτοια παραγωγή, να τους/τις μετατρέψουμε από θεατές, καταναλωτές δηλαδή και σχολιαστές, σε δημιουργούς, να τους/τις βοηθήσουμε να μάθουν κατακτώντας παράλληλα τις τεχνικές της ψηφιακής αφήγησης και τους τρόπους χρήσης των αντίστοιχων ψηφιακών

<sup>24</sup> Μ. Φραγκή, «Η αξιοποίηση του θεάτρου στην εκπαίδευση», στο: *Μείζον Πρόγραμμα Επιμόρφωσης Εκπαιδευτικών, Βασικό Επιμορφωτικό Υλικό*, 3, 163-165.

<sup>25</sup> Κ. Μόσχος & Γ. Μπίκος, «Η αξιοποίηση της μουσικής στην εκπαίδευση», στο: *Μείζον Πρόγραμμα Επιμόρφωσης Εκπαιδευτικών, Βασικό Επιμορφωτικό Υλικό*, 3, 199-200.

μέσων, να καλλιεργήσουν ποικίλες δεξιότητες, να απελευθερώσουν τη φαντασία και δημιουργικότητά τους, να βρουν διεξόδους έκφρασης<sup>26</sup>. Η συμμετοχή στην άμεση εμπειρία της δημιουργίας μιας κινηματογραφικής ταινίας, για παράδειγμα, βοηθά τους/τις μαθητές/τριές μας να μάθουν να αποκωδικοποιούν τις οπτικές κινηματογραφικές συμβάσεις και να καλλιεργούν διανοητικές ικανότητες όπως της αντίληψης του χώρου και της αναλογικής σκέψης<sup>27</sup>. Η λήψη μιας φωτογραφίας απαιτεί επιλογές “γλώσσας” και αισθητικής που καλό είναι να μη γίνονται παρορμητικά, χωρίς να λαμβάνονται υπόψη οι προθέσεις και οι συνέπειες<sup>28</sup>. Η ενασχόλησή τους δεν μπορεί προφανώς να εξαντλεί τις τεχνικές δυνατότητες και τις ειδικές γνώσεις, αφού στόχος μας δεν είναι η προετοιμασία μελλοντικών επαγγελματιών του χώρου, αλλά το να τους δώσουμε τη δυνατότητα να ακουστεί η φωνή τους και να συμβάλουμε στο να εξελιχθούν μακροπρόθεσμα σε ενσυνείδητους καταναλωτές των οπτικοακουστικών προϊόντων<sup>29</sup>.

**Μέρος Β΄: Η σύσταση Θεματικού Δικτύου.** Στην προσπάθεια να παράσχουμε στους/στις μαθητές/-τριές μας *Παιδεία στα Μέσα* σημαντική μπορεί να αποβεί η δημιουργία και ανάπτυξη ενός δικτύου που συνδέει σχολεία όλων των τύπων (Γυμνάσια, Γενικά Λύκεια, ΕΠΑΛ, Καλλιτεχνικά, Πειραματικά) και εκπαιδευτικούς που έχουν ανοίξει ή επιθυμούν να ανοίξουν τις πόρτες τους στον “κόσμο του ήχου και της εικόνας”, συνδέοντάς τους παράλληλα με φορείς (ΑΕΙ και ΑΤΕΙ) και οργανώσεις (Ινστιτούτο Οπτικοακουστικών Μέσων) που λειτουργούν σε τοπικό, περιφερειακό και εθνικό επίπεδο. Η συγκρότηση δικτύων μεταξύ σχολείων, εκπαιδευτικών, εκπαιδευτών εκπαιδευτικών, ερευνητών και πανεπιστημιακών ιδρυμάτων αλλά και

<sup>26</sup> D. Frau-Meigs (ed.), *Media Education: A Kit for Teachers, Students, Parents and Professionals*. UNESCO 2006, 41-43.

<sup>27</sup> Σ. Γρόσδος, «Οπτικοακουστικός γραμματισμός και εκπαίδευση», 16.

<sup>28</sup> D. Frau-Meigs, *Media Education*, 27.

<sup>29</sup> D. Frau-Meigs, *Media Education*, 24.

των φορέων διαμόρφωσης και χάραξης εκπαιδευτικής πολιτικής, καθώς και η εφαρμογή καινοτόμων πρακτικών δικτύωσης με συγκεκριμένους και ουσιαστικούς στόχους μπορούν να ενθαρρύνουν την, με χαμηλό κόστος, αντιμετώπιση κοινών προβλημάτων, τη συνεχιζόμενη εκπαίδευση και κατάρτιση των εκπαιδευτικών και τη σύνδεση θεωρίας και πράξης<sup>30</sup>. Έρευνες καταδεικνύουν ότι τα δίκτυα λειτουργούν ως εργαλεία μάθησης και ανταλλαγής καλών πρακτικών μεταξύ των εκπαιδευτικών, ενώ προωθούν αλλαγές και βελτιώσεις σε θέματα διδασκαλίας και μάθησης στη σχολική μονάδα. Υποστηρίζουν την ανατροφοδότηση και, μέσω της συνεργατικής αλληλεπίδρασης, συμβάλλουν στη διαμόρφωση κοινοτήτων μάθησης στον οπώϊων το πλαίσιο αναπτύσσονται κοινές πρωτοβουλίες<sup>31</sup>. Οι εξωτερικοί φορείς συμπληρώνουν το υποστηρικτικό αυτό πλαίσιο με προτάσεις, υπηρεσίες κοινωνικής, οικονομικής και ψυχολογικής στήριξης, συμμετοχή στις δραστηριότητες και τις διαδικασίες αξιολόγησης των αποτελεσμάτων<sup>32</sup>.

Με το σκεπτικό αυτό, προχωρήσαμε στη σύσταση του Τοπικού Θεματικού Δικτύου των 1ου και 2ου ΚΕΣΥΠ Δυτικής Θεσσαλονίκης “Ο κόσμος του ήχου και της εικόνας. Δεξιότητες προσωπικής και επαγγελματικής ανάπτυξης”. Ως βασικός του στόχος τέθηκε η καλλιέργεια οπτικοακουστικού γραμματισμού στους/στις μαθητές/τριες και η αξιοποίηση των γνώσεων και δεξιοτήτων που κατακτώνται ως βασικού στοιχείου της εκπαιδευτικής διαδικασίας και της αγωγής σταδιοδρομίας, ώστε να ανταποκρίνονται αυτοί/ές στη συνέχεια στις απαιτήσεις της σύγχρονης πραγματικότητας. Πιο συγκεκριμένα, επιδιώκεται στο πλαίσιο του Δικτύου αυτού:

<sup>30</sup> Π. Χατζηπαναγιώτου & Χ. Μαρμαρά, «Πρακτικές δικτύωσης σχολείων: τα δίκτυα μάθησης ως μηχανισμός για την ενθάρρυνση της συνεχιζόμενης επαγγελματικής ανάπτυξης εκπαιδευτικών και διευθυντών», στο: Ζ. Παπαναούμ & Μ. Λιακοπούλου (επιμ.), *Υποστηρίζοντας την επαγγελματική ανάπτυξη των εκπαιδευτικών: Εγχειρίδιο Επιμόρφωσης*. Θεσσαλονίκη: Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης 2004, 153, 156-157.

<sup>31</sup> Π. Χατζηπαναγιώτου & Χ. Μαρμαρά, «Πρακτικές δικτύωσης σχολείων», 154.

<sup>32</sup> Π. Χατζηπαναγιώτου & Χ. Μαρμαρά, «Πρακτικές δικτύωσης σχολείων», 154-155.

1. Η βιωματική επαφή των μαθητών/τριών με τα βασικά επαγγέλματα που σχετίζονται με τον κόσμο του ήχου και της εικόνας.
2. Η εξοικείωσή τους με τη “γλώσσα” του ήχου και των εικόνων και την απόκτηση δεξιοτήτων οπτικοακουστικής αγωγής.
3. Η αξιοποίηση ιδιαίτερων ταλέντων, κλίσεων και ικανοτήτων των μαθητών/τριών (κινηματογράφηση, σκηνοθεσία, μοντάζ, μουσική επένδυση, ηθοποιία, συγγραφή σεναρίου κ.ά.) που θα συμβάλουν περαιτέρω στην προσωπική και επαγγελματική τους ανάπτυξη.
4. Η χρήση του ήχου και της εικόνας, καθώς και των ψηφιακών μέσων που τα υπηρετούν, ως εναλλακτικών εκπαιδευτικών εργαλείων.
5. Η υποστήριξη των εκπαιδευτικών στη γνωριμία με τα αντίστοιχα ψηφιακά εργαλεία και στη μεθόδευση εν γένει της διδασκαλίας, στη διαφοροποίηση της σχολικής διαδικασίας, προς την περιγραφείσα κατεύθυνση.
6. Η συνεργασία όλων των τύπων σχολείων ώστε το συγκεκριμένο Δίκτυο να λειτουργήσει ως ένα μεγάλο εργαστήριο οπτικοακουστικής εκπαίδευσης για μαθητές και εκπαιδευτικούς.
7. Η ανάπτυξη δεξιοτήτων επικοινωνίας, συνεργασίας και ομαδικότητας.
8. Το άνοιγμα του σχολείου στην κοινωνία.

Το Δίκτυο εγκρίθηκε από το ΥΠΕΘ την 21η/1/2016 και σε αυτό συμμετέχουν ως ιδρυτικά μέλη το Πειραματικό ΓΕΛ του Πανεπιστημίου Μακεδονίας, το 2ο και το 3ο ΓΕΛ Αμπελοκήπων, το 1ο και 2ο ΓΕΛ Ελευθερίου-Κορδελιού και το 1ο ΓΕΛ Σταυρούπολης. Επαφές έχουν γίνει ήδη με το Μουσείο Κινηματογράφου Θεσσαλονίκης, το Διεθνές Φεστιβάλ Κινηματογράφου της Ολυμπίας, την Ευρωπαϊκή Συνάντηση Νεανικής Οπτικοακουστικής Δημιουργίας – Camera Zizanio, το 8ο Διεθνές Κινηματογραφικό Φεστιβάλ Λάρισας, φορείς του εκπαιδευτικού προγράμματος Πάμε Σινεμά και εκπαιδευτικούς σχολείων της πρωτοβάθμιας και δευτεροβάθμιας εκπαίδευσης που μοιράζονται το ίδιο ενδιαφέρον

και όραμα, ώστε να στηριχτούν και να διευρυνθούν από την επόμενη χρονιά δράσεις επιμόρφωσης εκπαιδευτικών στα οπτικοακουστικά μέσα και παρουσίασης των έργων των μαθητών. Ευκατρία είναι η συνεργασία με Τμήματα Κινηματογράφου, τα οποία διαθέτουν τους ανθρώπους, τη γνώση και τα μέσα να ενισχύσουν ουσιαστικά αυτή την προσπάθεια και να της προσδώσουν το κύρος και την εμβέλεια που μπορεί να οδηγήσει στην αλλαγή του εκπαιδευτικού παραδείγματος.

**Μέρος Γ': Το οπτικοακουστικό προϊόν.** Στο πλαίσιο του νεοδημιουργηθέντος σχολικού Δικτύου ήχου και εικόνας της εκπαιδευτικής μας περιφέρειας έπρεπε να παραχθούν και τα ανάλογα οπτικοακουστικά προϊόντα. Για τη δημιουργία τους επιλέχθηκαν πρακτικές που υπερβαίνουν τις συμβάσεις της διδασκαλίας και του σχολικού περιβάλλοντος και μεταβάλλουν τους μαθητές σε δημιουργούς και συμμετόχους στο προϊόν και τη γνώση. Άλλωστε, το σχολικό περιβάλλον γίνεται πολύ πιο ελκυστικό και αποτελεσματικό για αυτούς, όταν η διδασκαλία προσανατολίζεται στη δράση. Στη σύγχρονη μετανεωτερική αντίληψη, λοιπόν, προτείνεται ως εναλλακτική δυνατότητα διδασκαλίας η διδακτική του ενεργού υποκειμένου που είναι χειραφετική – επικοινωνιακή<sup>33</sup>. Η διδακτική αυτή δίνει τη δυνατότητα στα υποκείμενα – μαθητές και εκπαιδευτικούς– του ατομικού προσανατολισμού, της ανάπτυξης ικανοτήτων δράσης και προσέγγισης της γνώσης, καθώς και της ανάπτυξης κοινωνικών ικανοτήτων.

Η εναλλακτική αυτή διδακτική δυνατότητα αξιοποιήθηκε στο Πειραματικό ΓΕΛ του Πανεπιστημίου Μακεδονίας τη σχολική χρονιά 2015-2016 στο πλαίσιο του ευρωπαϊκού προγράμματος eTwinning+, σε τμήματα μαθητών/-τριών που διδάσκονταν τη γαλλική γλώσσα, και συνδυάστηκε με ποιητικές μορφές τέχνης και έκφρασης, όπως ποίηση, μουσική, τραγούδι και

<sup>33</sup> Φ. Κοσσυβάκη, *Ο ρόλος του εκπαιδευτικού στο μετανεωτερικό σχολείο. Προσδοκίες, προοπτικές, όρια: Στάσεις και αντιλήψεις των εκπαιδευτικών ως προς τη διδακτική τους ετοιμότητα*. Αθήνα: Gutenberg 2003, 33.

χορό. Για το σκοπό αυτό συνεργάστηκαν καθηγητές διαφορετικών ειδικοτήτων, Γαλλικής Γλώσσας, Λογοτεχνίας, Οικονομίας και Μαθηματικών, με εμπειρία στην κινηματογράφηση βίντεο και γνώσεις μουσικής, με σκοπό, μαθητές και καθηγητές, να γίνουν συμπαραγωγοί οπτικοακουστικών προϊόντων (video-clips), από τη στιγμή που το ανωτέρω πρόγραμμα απαιτούσε την παραγωγή τέτοιων προϊόντων. Τα προϊόντα αυτά εντάχθηκαν στη συνέχεια και στο σχολικό Δίκτυο ήχου και εικόνας της εκπαιδευτικής μας περιφέρειας.

Στο συγκεκριμένο παράδειγμα διδασκαλίας της γαλλικής γλώσσας, οι μαθητές εμπνεύστηκαν από τον μύθο του Ορφέα και της Ευρυδίκης για να δημιουργήσουν με τη βοήθεια των εκπαιδευτικών ένα πολυτροπικό κείμενο, το οποίο χρησιμοποιεί ταυτόχρονα πολλούς και διαφορετικούς σημειωτικούς τρόπους επικοινωνίας. Οι μαθητές χρησιμοποίησαν τη φαντασία τους ως πηγή καινοτομίας και δημιουργικότητας για να γράψουν ένα ποίημα, να συνθέσουν για αυτό μουσική και να το μετατρέψουν σε τραγούδι, να το αποδώσουν χορευτικά και να το αποτυπώσουν, τέλος, κινηματογραφικά σε μορφή video-clip. Με τον τρόπο αυτό, μέσα από μια συλλογικότητα, μετα-αφηγήθηκαν τον μύθο του Ορφέα παράγοντας νέο μήνυμα που αναπαριστά την εποχή τους και μεταφέρει δικά τους ενδιαφέροντα και συναισθήματα. Ο γενικός σκοπός της συγκεκριμένης διδακτικής πρακτικής ήταν η αποτελεσματικότερη διδασκαλία μορφοσυντακτικών και γραμματικών κανόνων της γαλλικής γλώσσας με την αυθόρμητη και φυσική εφαρμογή τους και, παράλληλα, η ανάπτυξη δεξιοτήτων οπτικο-ακουστικής αφήγησης και η επαφή με τα επαγγέλματα της εικόνας και του ήχου στο πλαίσιο του Δικτύου.

Για το πέρασμα από τη θέαση στη δημιουργία προτείνονται τα παρακάτω διαδοχικά βήματα:

α. Απόκτηση γνώσεων για το πώς δημιουργούνται τα κινηματογραφικά προϊόντα (χρήση εργαλείων, γνωριμία και εξοικείωση με τους κινηματογραφικούς όρους και τις τεχνικές, κάποιες πρώτες κινηματογραφήσεις τυχαίων

σκηγών και αντικειμένων από τα παιδιά).

β. Διαπίστωση της δυνατότητας τροποποίησης των μηνυμάτων που έχουν δημιουργηθεί από επαγγελματίες (παρακολούθηση ταινιών στο σχολείο – αφηγηματικού κινηματογράφου, Video Art, κινουμένων σχεδίων–, γνωριμία των εκφραστικών δυνατοτήτων του κινηματογράφου μέσα από τη μελέτη και ανάλυση κινηματογραφικών έργων, τον σχολιασμό εννοιών, μεθόδων και εκφραστικών μέσων –εικόνας, κίνησης, χρόνου, χώρου, χρώματος, ήχου–, του περιεχομένου, σύνδεση με άλλες μορφές έκφρασης –λογοτεχνία, μουσική, θέατρο– προτάσεις για εναλλακτικές προσεγγίσεις, επεμβάσεις στο κινηματογραφικό προϊόν, κινηματογραφικές κριτικές και κινηματογραφικές διαφημίσεις).

γ. Δημιουργία κινηματογραφικών “κειμένων” και οπτικοακουστικών προϊόντων (συγγραφή σεναρίων, ντεκουπάζ –εικονογράφιση μικρών ιστοριών–, ζωντάνεμα των συντελεστών της κινηματογραφικής ταινίας –σκηνοθέτη, ηθοποιού, μοντέρ κ.ά.–, παραγωγή πρωτόλειων κινηματογραφικών έργων, μουσική επένδυση και χρήση αυτοσχέδιων ηχητικών εφέ)<sup>34</sup>.

Αρχικά λοιπόν, οι μαθητές/-τριες ενεπλάκησαν σε μια διαδικασία αναζήτησης πληροφοριών (μύθος, τρόποι έκφρασης μέσα από τις τέχνες και τις νέες τεχνολογίες), και με αφορμήση αυτές ξεκίνησαν να αναπλάθουν τον μύθο, εντάσσοντάς τον στη σύγχρονη εποχή. Εμπνεύστηκαν ένα ποίημα στα γαλλικά, το οποίο αποφάσισαν κατόπιν πως θα ήθελαν να επενδύσουν μουσικά, να το κάνουν τραγούδι και χορό. Συνέθεσαν λοιπόν οι ίδιοι/-ες τη μουσική, ενώ τη χορογραφία που το συνόδευσε έγραψε μία από τις μαθήτριες του τμήματος και τη δίδαξε στους/στις συμμαθητές/-τριές της. Ανορθόδοξα ίσως ως προς τη σειρά δημιουργίας, με πυξίδα την έμπνευση και δημιουργικότητα των ίδιων των μαθητών, αποφασίστηκε στη συνέχεια η δημιουργία μίας μικρής ταινίας που αφηγείται μία σειρά γεγονότων, φορείς

<sup>34</sup> Σ. Γρόσδος, «Οπτικοακουστικός γραμματισμός και εκπαίδευση», 16-17.

των οποίων είναι συγκεκριμένα πρόσωπα. Για το γύρισμά της ακολουθήθηκαν τα ενδεδειγμένα βήματα: προεργασία, γύρισμα, μοντάζ<sup>35</sup>.

Καταρχάς, έπρεπε να γραφεί το σενάριο, το οποίο υπάκουσε στους κανόνες της λογοτεχνίας όσον αφορά τη δομή, αλλά δε γράφτηκε για να λειτουργήσει μόνο του· ήταν μία ενδιάμεση φάση για μια άλλη μορφή έκφρασης και έπρεπε να περιγράψει ολοκληρωμένα καταστάσεις, χώρους, πρόσωπα κ.λπ. Μετά τη συγγραφή του σεναρίου έγινε το ντεκουπάζ, η ανάλυση δηλαδή του σεναρίου σε συγκεκριμένες εικόνες με λεπτομερή περιγραφή που περιλαμβάνει τη θέση της μηχανής και τη δράση που καλύπτει το συγκεκριμένο πλάνο. Η συγγραφή του ντεκουπάζ ήταν δουλειά αποκλειστικά των μαθητών-σκηνοθετών. Τελειώνοντας το ντεκουπάζ υπήρχε στο χαρτί ολοκληρωμένη η ταινία και άρχισε η κινηματογράφηση, καθ' υπέρβαση συχνά των συμβατικών ορίων του σχολικού χώρου και χρόνου. Αφού ολοκληρώθηκε το γύρισμα και η εικόνα και ο ήχος υπέστησαν μία σειρά από εργαστηριακές επεξεργασίες στο εργαστήριο πληροφορικής του σχολείου, ξεκίνησε η τρίτη και τελευταία φάση, το μοντάζ της ταινίας, έτσι ώστε αυτή να αποτελέσει ένα ολοκληρωμένο σύνολο. Αφενός συναρμολογήθηκαν τα πλάνα με βάση το ντεκουπάζ, αφετέρου έγινε προσπάθεια να δοθεί στην ταινία αυτό που λέγεται πνοή, ρυθμός. Το τελικό προϊόν ήταν η μετα-αφήγηση του μύθου του Ορφέα προσαρμοσμένη στα συμφραζόμενα της εποχής μας, μέσα από πολλούς και διαφορετικούς τρόπους έκφρασης και επικοινωνίας, καθώς επίσης και η επίτευξη των στόχων μας μέσα από τη συνδυασμένη δράση μαθητών και καθηγητών<sup>36</sup>.

**Συμπεράσματα.** Για να δημιουργήσουν το video-clip του *Ορφέα και της Ευρυδίκης*, οι μαθητές/τριες προσέγγισαν και συζήτησαν για πρώτη φορά σε βάθος τον αρχαιολογικό μύθο πριν τον μεταφέρουν στη σύγχρονη εποχή, σε μία εκδοχή που είναι κοντύτερα στα δικά τους βιώματα και συναισθήματα.

<sup>35</sup> Κ. Χαριτάκης, *Δημιουργία ταινιών σε σχολεία* (για μαθητές και εκπαιδευτικούς), 2014, 1-29.

<sup>36</sup> <https://youtu.be/ELwLD55KbYY>.



Με τεχνικές δημιουργικής γραφής διαμόρφωσαν τη δική τους ιστορία ασκούμενοι στην αφήγηση, τον διάλογο, την ποιητική δημιουργία, και μάλιστα στη γαλλική γλώσσα. Με τον τρόπο αυτό, όχι απλώς μελέτησαν τα φαινόμενα και τους κανόνες της ξένης γλώσσας, αλλά χρειάστηκε να τα εφαρμόσουν σε αυθεντικές συνθήκες. Αυτόβουλα αυτή τη φορά ανίχνευσαν και μελέτησαν ποιητικά, μουσικά, εικαστικά και κινηματογραφικά έργα και προχώρησαν κριτικά στην ανάλυση και σύγκρισή τους, αφού συνειδητοποίησαν τη διαφορετική γλώσσα, τις συμβάσεις και τις τεχνικές που κάθε είδος τέχνης επιστρατεύει. Έτσι συνειδητοποίησαν πώς μπορούν να εκφραστούν άρρητα μηνύματα και συναισθήματα, την ανάγκη αποκωδικοποίησής τους, τις δυνατότητες επικοινωνίας με πολυτροπικά κείμενα, με ποικίλους σημειωτικούς τρόπους και μέσα. Ανάλογα με τα ενδιαφέροντα και τις γνώσεις τους ο καθένας, συνέθεσαν μουσική, σχεδίασαν, φωτογράφησαν, κινηματογράφησαν, επεξεργάστηκαν το προϊόν της δουλειάς τους συνεργατικά, αλλά αναλαμβάνοντας και ατομικά την ευθύνη για διαφορετικά τμήματα της διαδικασίας. Το υψηλής αισθητικής έργο που δημιούργησαν τους έδωσε την ικανοποίηση της ολοκλήρωσης μιας δουλειάς που αποδεικνύει πως η γνώση μπορεί να μετατραπεί σε πράξη και στην οποία είναι ανιχνεύσιμη η συνεισφορά κάθε συντελεστή.

Καθώς παρήγαν το δικό τους οπτικοακουστικό προϊόν, οι μαθητές/τριες ανακάλυπταν και κατακτούσαν αβίαστα και αυτόβουλα γνώση, ενώ παράλληλα καλλιεργούσαν δεξιότητες χειρισμού ψηφιακών εργαλείων, ανακαλύπτοντας και ταλέντα που δεν υποψιάζονταν πως ίσως έχουν, όπως αυτά της δημιουργίας σεναρίου, της σκηνοθεσίας, της οργάνωσης μιας κινηματογραφικής παραγωγής. Μέσα από την ποίηση, τη μουσική, το τραγούδι και το χορό τούς δόθηκε η δυνατότητα να εξερευνήσουν την προσωπικότητά τους, να εκφραστούν, να επικοινωνήσουν, να αναπτύξουν τη φαντασία και τη δημιουργικότητά τους. Ταυτόχρονα, ήρθαν σε πραγματικές συνθήκες σε επαφή με επαγγέλματα που σχετίζονται με τον κόσμο του

ήχου και της εικόνας και βίωσαν τις συνθήκες δημιουργίας ενός καλλιτεχνικού έργου.

Για να σχεδιαστεί και να υλοποιηθεί η συγκεκριμένη διδακτική πρόταση χρειάστηκε να ξεπεραστεί το ταμπού της μάθησης διά της μετωπικής, μέσω της απομνημόνευσης διδασκαλίας που στηρίζεται σε συγκεκριμένο σχολικό εγχειρίδιο και περιχαρακώνεται σε συγκεκριμένα διδακτικά αντικείμενα, να παραβιαστούν συνειδητά το ωράριο διδασκαλίας, οι περιορισμοί του σχολικού χώρου και οι συνήθειες ρόλοι εκπαιδευτικών-μαθητών, να γίνουν εν γένει υπερβάσεις σε πρακτικές και συνθήκες που κρατούν εγκλωβισμένη τη σχολική καθημερινότητα σε μια επαναλαμβανόμενη ρουτίνα. Ιδωμένο σε αυτό το πλαίσιο, το εγχείρημα που περιγράφεται παραπάνω συνιστά παράδειγμα καινοτόμας, εναλλακτικής, αλλά και απολύτως εφαρμόσιμης διδακτικής πρακτικής που με σαφώς ελκυστικότερο τρόπο αποφέρει ουσιαστικότερη γνώση σε πολλά επίπεδα και γνωστικούς χώρους, μεταγλωσσικές ικανότητες και τη μεταγνώση του “να μαθαίνω πώς να μαθαίνω”.

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## Όροι και όρια της τέχνης στο σύγχρονο σχολείο: Το παράδειγμα της λογοτεχνίας σε νέα περιβάλλοντα ΤΠΕ και υπερβάσεις του χώρου

**[Σύνοψη]** Η δραστηριοποίηση του σύγχρονου ανθρώπου στην αποκαλούμενη Κοινωνία της Πληροφορίας έχει δημιουργήσει νέες ανάγκες και προσδοκίες στον πολίτη μέσα από μία σχέση αλληλεπίδρασης και αλληλεξάρτησης ιδίως όσον αφορά στα μέσα. Με κυρίαρχη την εικόνα έχει καταστεί δυναμική η ανάγκη μιας νέας προσέγγισης του μαθησιακού προϊόντος όλων των μορφών εκπαίδευσης.

Στη σύγχρονη εκπαίδευση η τέχνη φέρει το χρίσμα του εύκολου οχήματος διαθέσιμου προς χρήση όχι μόνο ως κύριο αντικείμενο μάθησης όπως είναι στη διδασκαλία των εικαστικών, της μουσικής, της θεατρικής αγωγής ακόμη και της τέχνης της λογοτεχνίας. Εις το όνομα της διαθεματικότητας η τέχνη διαπερνά οποιοδήποτε σχολικό επιστημονικό αντικείμενο φέρνοντας συχνά αντιμέτωπη την τέχνη με την επιστήμη. Με ποιους όρους και με ποια όρια η τέχνη εμπλέκεται παντού στην εκπαιδευτική διαδικασία; Είναι κάτι που πρέπει να υπόκειται σε όρια; Κατά πόσο μπορεί η σύγχρονη δημόσια εκπαίδευση να τα υπερβεί; Πώς διαμορφώνεται μια νέα αισθητική, και πώς η τέχνη συνδέεται με νέα περιβάλλοντα και υπερβάσεις του χώρου; Τέτοια ερωτήματα αποτελούν ένα μέρος της παρούσας έρευνας.

Η αξιοποίηση στην τέχνη λ.χ. των δυνατοτήτων του διαδικτύου, ιδίως του υπερκειμένου, των κοινωνικών μέσων δικτύωσης, των διαδικτυακών περιηγήσεων και των εικονικών κόσμων ή της επαύξησης της πραγματικότητας και άλλων περιβαλλόντων δημιουργούν ένα διαφορετικό είδος κοινού το οποίο διαδρά με το μέσο ή ακόμη περισσότερο συνδιαμορφώνει το τελικό προϊόν. Η σύγχρονη τέχνη δεν είναι η τέχνη του *μην αγγίζετε*. Αλλά και εκτός διαδικτύου οι πολίτες εμβαπτίζονται όλο και περισσότερο σ' έναν ψηφιακό και χωρίς σύνορα τρόπο ζωής ειδικότερα οι νέοι εντός και εκτός της σχολικής πραγματικότητας.

Η παρούσα έρευνα, ως μελέτη περίπτωσης εκπαιδευτικού αντικειμένου τέχνης, θα επικεντρωθεί στη λογοτεχνία. Η λογοτεχνία εξ ορισμού είναι η τέχνη του λόγου. Θα μπορούσε όμως κανείς να ισχυριστεί το ίδιο για τη λογοτεχνία που γεννιέται και διακινείται αποκλειστικά στο διαδίκτυο; Τότε οι αλλαγές είναι πολυεπίπεδες, στον τύπο του συγγραφέα, του αναγνώστη, του κοινού, της ανάγνωσης ακόμη και στη σχέση του έργου με την έννοια των πνευματικών δικαιωμάτων. Η χρήση του υπερκειμένου δημιουργεί μια νέου τύπου λογοτεχνία η οποία επαναπροσδιορίζεται με τους όρους υπερλογοτεχνία και κυβερνολογοτεχνία. Η κυβερνολογοτεχνία αναφέρεται σε κάθε γραπτό κείμενο που αξιοποιεί τους υπολογιστές

στη δημιουργία, στην κατανάλωση και στη διάδοσή του. Όταν η δύναμη της λέξης να αναπαριστά ιδέες και αντικείμενα μεταφέρεται και σε άλλα μέσα όπως είναι λ.χ. η εικόνα, τότε τίθεται το ερώτημα, κατά πόσο μπορούμε να μιλάμε για λογοτεχνία ως τέχνη του λόγου ή για ένα είδος τέχνης με νέα ταυτότητα<sup>1</sup>. Πώς λοιπόν ορίζονται οι ανατροπές και πώς τα οριακά σημεία;

Το βέβαιο είναι ότι οποιαδήποτε μορφή παραγωγής τέχνης δεν παύει να είναι μια πράξη δημιουργίας η οποία έχει εξ ορισμού πειραματικό χαρακτήρα. Ως εκ τούτου πρέπει να υπόκειται σε νόμους ελευθερίας και να έχει την τύχη να βρίσκεται στον ορίζοντα προσδοκίας ανθρώπων με ώριμη κρίση, πλούσια γνώση και αντιληπτική ικανότητα<sup>2</sup> (Παπανικολάου 2009).

Ο άνθρωπος αενάως θα αναγιγνώσκει με διαφόρους τρόπους την τέχνη τόσο των παλαιότερων όσο και των συγχρόνων του και γι' αυτό προβληματισμοί για το τι θεωρείται οριακό και τι όχι, τι παραβατικό και τι όχι θα τίθενται διαρκώς στο τραπέζι των διαπραγματεύσεων.

**[Λέξεις κλειδιά]** Νέα εκπαιδευτικά περιβάλλοντα, τέχνη, κυβερνολογοτεχνία, υπερβάσεις του χώρου, σύγχρονο σχολείο

<sup>1</sup> Τ. Γιακουμάτου & Σ. Νικολαΐδου, «Η λογοτεχνία μπροστά στην πρόκληση του διαδικτύου. Μία μελέτη της αναγνωστικής συμπεριφοράς του κοινού απέναντι σε ένα λογοτεχνικό υπερκείμενο», Γ' Πανελλήνιο συνέδριο «Η λογοτεχνία σήμερα: όψεις, αναθεωρήσεις προοπτικές», Αθήνα 29-30/11/2002, [http://www.netschoolbook.gr/epimorfosi/conferences/s6\\_prespa\\_AthUOA\\_2002.pdf](http://www.netschoolbook.gr/epimorfosi/conferences/s6_prespa_AthUOA_2002.pdf) (πρόσβαση 24/03/2016).

<sup>2</sup> Μ. Παπανικολάου, «Έχει η τέχνη όρια;», *Ελευθεροτυπία*, 26/09/2009, <http://www.enet.gr/?i=news.el.article&id=85971> (πρόσβαση 28/02/2016).

Paraskevi Ganatsiou

## Terms and Limits of Art in Modern School: The Example of Literature Using New Technological and Communication Environments and Spaces Transgression

**[Abstract]** Nowadays, the activity of modern man in a society called Information Society makes him to have new needs and expectations, as citizen, through an interaction and interdependence relationship with environments and means. Because of image domination as educational and communication medium there is a strong need of a new learning product approach in school.

In modern school, art becomes an easy vehicle, available for use, not only as a main subject in artistic lessons, music lessons, in theater education even in literary art. In the name of the cross-thematic approach of school subjects, art permeates any school scientific field coming, frequently, confronted with science. Under what conditions is art involved, everywhere, in the educational process? What are the limits of art at school? Should art have limits? Can school overcome them? How can a new aesthetic be formed, and how art is connected with new environments and transgressions of space? Such questions cover a big part of this research.

When art uses internet capabilities, like hypertext, social media, online tours and virtual worlds or augmented reality and other environments, a new kind of audience are created. Users interact with the medium, interfere and shape the final product. The contemporary art is not the art of *no touching*. Generally, citizens increasingly immerse in a digital and borderless lifestyle inside and outside the school reality.

In this research, as a case study of an educational art object, the interest will be focused on literature. Literature is an art of word in the traditional sense of the term. But what will happen if literature arises and grows up, is produced and is handled exclusively in a digital environment? Many changes occur to the writers, readers, type of reading and copyrights. The hypertext use creates a new type of literature named cyber-literature and hyper-literature. The term of cyber-literature refers to any written text that uses computers for works creation and its consumption and disseminating. When the power of the word, in representing things and ideas, is transferred to another medium such as a picture, a question arises. Can we still talk about literature as an art of word and writing or can we deal with a kind of



art with a new identity? (Giakoumatou & Nikolaidou, 2002). In this case, how can we define transgression point and limits in art?

What is certain is that an art product, regardless of the form that it uses, is still an act of creation which has an experimental character, by definition. That's why any artistic work should have a feeling of freedom and could find a place in the horizon of people expectation that has mature judgment, rich knowledge and perceptiveness (Papanikolaou, 2009).

People will read out art all the time and in various ways. They will study past artworks and contemporary works and they will always be concerned about what the limit point in art is or what is considered transgression. As long as man will exist in this world, art will always be a contemporary theme of endless discussions.

**[Keywords]** New learning environments, art, cyber-literature, excesses of space, modern school

**Ε**ισαγωγή. Οι αλλαγές και οι προσαρμογές των παραμέτρων δραστηριοποίησης του σύγχρονου ανθρώπου (συνήθειες, lifestyle, νοοτροπίες) είναι ραγδαίες λόγω ταχύτατης εξέλιξης της τεχνολογίας, λόγω της επικοινωνιακής επιτάχυνσης και κατά συνέπεια της διάδοσης και χρησιμοποίησης διαρκώς νέων μέσων. Αυτό το ολοένα μεταβαλλόμενο τοπίο εντείνει την ανάγκη παρακολούθησης, αξιοποίησης και προπαντός αξιολόγησης των αλλαγών ειδικά στον ευαίσθητο και καθοριστικό τομέα της εκπαίδευσης των νέων και ταυτόχρονα εντείνει τη δυσκολία καθορισμού μίας μακροπρόθεσμης πολιτικής.

Η δυναμική της εικόνας ως μέσο-εργαλείο και η χρήση των Η/Υ πρωτοστατούν στις ενέργειες και τις συνέργειες των ανθρώπων είτε αυτοί εκπαιδούνται, είτε επικοινωνούν, είτε δραστηριοποιούνται οικονομικά, είτε ψυχαγωγούνται. Στο σχολείο συνδέεται πλέον με τη διδασκαλία όλων των μαθημάτων (έννοια της πολυτροπικότητας, χρήση πολυμέσων, λογική του υπερκειμένου, ηλεκτρονικά εκπαιδευτικά παιχνίδια, χρήση νέων περιβαλλόντων μάθησης κ.ά.).

Ποιος όμως είναι ο ρόλος της τέχνης μέσα σε αυτό το νέο περιβάλλον μάθησης; Στη σύγχρονη εκπαίδευση η τέχνη αποτελεί το πιο προσιτό *όχημα*. Εις το όνομα της διαθεματικότητας διαπερνά οποιοδήποτε σχολικό επιστη-

μονικό αντικείμενο φέρνοντας συχνά αντιμέτωπη την τέχνη με την επιστήμη και δεν αποτελεί μόνο κύριο αντικείμενο μάθησης όπως συμβαίνει στη διδασκαλία των εικαστικών, της μουσικής, της θεατρικής αγωγής ακόμη και της τέχνης της λογοτεχνίας. Για να εντοπίσουμε το ρόλο, τις δυσχέρειες και τις προοπτικές της ερευνώνται οι όροι και τα όρια συμμετοχής της στην εκπαιδευτική διαδικασία. Κατά πόσο η τέχνη έχει όρια τα οποία η σύγχρονη δημόσια εκπαίδευση μπορεί και να υπερβεί καθώς και το τι θεωρείται υπέρβαση είναι επιπλέον ζητήματα προς διερεύνηση. Επίσης το πώς διαμορφώνεται μια νέα αισθητική, και πώς η τέχνη συνδέεται με νέα περιβάλλοντα και υπερβάσεις του χώρου στο σχολείο απασχολούν την παρούσα έρευνα.

Τα νέα περιβάλλοντα και η γοητεία της εικόνας μέσα σ'αυτά, στοιχεία τα οποία συνθέτουν έναν νέο καμβά για τη σύγχρονη τέχνη, αντανακλούν την αλλαγή όχι μόνο στο καλλιτεχνικό προϊόν αλλά και στο προφίλ του σύγχρονου δημιουργού του καθώς και κάθε εμπλεκόμενου φορέα, δέκτη, χρήστη, κριτικού, εμπόρου, εκπαιδευτή κ.ά. Αυτός ο χώρος, πλέον, δεν οριοθετείται τοπικά αφού η διάδοση των πληροφοριών και των εξελίξεων γίνεται με τρόπο ακαριαίο συνθέτοντας ένα πανοραμικό, παγκόσμιο τοπίο.

Η αξιοποίηση των δυνατοτήτων του διαδικτύου, ιδίως του υπερκειμένου, των κοινωνικών μέσων δικτύωσης, των διαδικτυακών περιηγήσεων και των εικονικών κόσμων ή της επαύξησης της πραγματικότητας και άλλων περιβαλλόντων δημιουργούν ένα διαφορετικό είδος κοινού. Στο κοινό αυτό η διάδραση με το μέσο, η επέμβαση και η συνδιαμόρφωση ενός προϊόντος είναι κάτι το αυτονόητο. Αλλά και εκτός διαδικτύου επισκέπτες λ.χ. σε αίθουσες σύγχρονης τέχνης αλληλεπιδρούν με τα εκθέματα, σε κάποιες περιπτώσεις, τα αλλάζουν ακόμη και με την απλή κίνηση του σώματός τους (ως παράδειγμα αναφέρεται η κίνηση εμπρός από ένα έργο που χρησιμοποιεί σπασμένους καθρέφτες). Στα μουσεία, τεχνολογικά μέσα εμβυθίζουν το κοινό στην ιστορία. Ο ψηφιακός τρόπος ζωής είναι γεγονός και διεισδύσει καταλυτικά στη ζωή των νέων.

Η παρούσα έρευνα, ως μελέτη περίπτωσης εκπαιδευτικού αντικειμένου τέχνης, θα επικεντρωθεί στη λογοτεχνία σε ψηφιακό περιβάλλον και θα εξετάσει τις προϋποθέσεις, τα χαρακτηριστικά, τους όρους, τα όρια καθώς και τους διαφανέντες προβληματισμούς για τις συνέπειες και την εξέλιξή της.

**Περί σύγχρονης τέχνης.** Ένας προσδιορισμός του όρου τέχνη, στις οπτικές μορφές της, με διαχρονικό χαρακτήρα, είναι η θεώρησή του ως «οπτική άρθρωση νοημάτων με το αισθητικό αποτέλεσμα υπό διαρκή αίρεση»<sup>3</sup>.

Σε μια σύγχρονη θεώρηση περί τέχνης η αισθητική εμπλέκεται με τη φιλοσοφία και την επιστήμη της κοινωνιολογίας. Για την ανθρωπολογία και την κοινωνιολογία η τέχνη δεν είναι ψυχολογικό αλλά σαφώς κοινωνικό φαινόμενο καθώς συνεπάγεται την επικοινωνία και τη συλλογική συμμετοχή είτε στην παραγωγή είτε στην πρόσληψη του καλλιτεχνικού έργου<sup>4</sup>. Με κυρίαρχο παρονομαστή την κοινωνική διαμεσολάβηση, η αντίληψη του ωραίου δίνει άλλη διάσταση ακόμη και στη λέξη ωραίο η οποία προσδιορίζεται κοινωνικά. Η ιδέα αυτή ενισχύεται από το γεγονός ότι ο πολιτισμός γενικά δεν προσλαμβάνεται πλέον ως ένα σύνολο έργων υψηλής τέχνης αλλά ως το σύνολο των μεταβολών σε όλες τις εκφάνσεις της ζωής όπως είναι οι σχέσεις και οι αξίες μέσα στις κοινωνίες.

Αυτή η σύλληψη της προόδου και της αλλαγής είναι μία διαλεκτική διαδικασία πολλές φορές χασοτική λόγω των πολύσημων και πολλαπλών ερεθισμάτων. Κατά συνέπεια η διαλεκτική με την τέχνη δεν πρέπει να γίνεται a posteriori αλλά εν τη γενέσει, στις συνθήκες και τις διαδικασίες της για να

<sup>3</sup> Ρηντ, 1977, 18, Στεφανίδης, 2001, 1, 355, <https://eclass.upatras.gr/modules/document/file.php/PN1439/%CE%A0%CE%B1%CF%81%CE%B1%CE%B4%CF%8C%CF%83%CE%B5%CE%B9%CF%82.pdf>. Ακαδημαϊκές σημειώσεις για τα μαθήματα «Διδασκαλία των Εικαστικών Τεχνών» 1 και 2, Πανεπιστήμιο Πατρών, 5.

<sup>4</sup> Χ. Δερμεντζόπουλος, «Ανθρωπολογία της Τέχνης», Σχολή Πλαστικών Τεχνών και Επιστημών της Τέχνης Πανεπιστημίου Ιωαννίνων, <http://ecourse.uoi.gr/course/view.php?id=1337>.

μπορεί να συμπεριλάβει ηθικές, κοινωνικές, θρησκευτικές, περιβαλλοντικές και πολιτιστικές ανησυχίες. Η διευκόλυνση της επικοινωνίας με την τέχνη δεν συντείνει απλώς στη συνένωση ποικίλων παραδόσεων αλλά καθιστά την αισθητική πόλο έλξης διαφορετικών και πολλαπλών συμφερόντων<sup>5</sup>.

Όμως, σε αυτήν ακριβώς την εποχή του marketing και της επιστήμης του management με κυρίαρχους του όρους *κατανάλωση, προϊόν* ακόμη και στη τέχνη αλλά και στην εκπαίδευση, η ιδέα του αρχαίου ελληνικού ποιείν μπορεί να αναζωογονήσει τη σύγχρονη σκέψη σχετικά με την τέχνη.

Ο όρος ποιείν αναφέρεται σ' εκείνο το οποίο παράγεται ή οδηγεί (ένα πράγμα) σε ύπαρξη και βοηθά τους εμπλεκόμενους να έρθουν σε μια βαθύτερη αίσθηση σχετικά με το πώς λειτουργούν τα έργα: να συνειδητοποιήσουν ότι οι ίδιοι εξαρτώνται από τις διαμορφωτικές συνθήκες της σύλληψης των έργων. Το ποιείν είναι κάτι σε εξέλιξη σήμερα ως μια υποκειμενική διαδικασία η οποία αναζητά το δρόμο της προς την υλοποίηση και την πραγμάτωση<sup>6</sup>.

Η σύγχρονη μοντέρνα τέχνη (ή ο νέος μοντερνισμός) κινείται προς την κατεύθυνση συνδυασμού του μινιμαλισμού και της εννοιολογικής τέχνης, επιχειρώντας υποδηλώσεις εννοιών και προεκτάσεις. Προέχει η υποδήλωση της ετερότητας μέσω της αντικειμενοποίησης (objectivation) και της μεσολάβησης του δημιουργού ενός έργου. Το αποτέλεσμα είναι η τέχνη να αναζητά διαρκώς το διαφορετικό μέσα από μια διαδικασία κριτικής ενέργειας<sup>7</sup>.

<sup>5</sup> <http://www.contempaesthetics.org/>.

<sup>6</sup> D. H. Whitehead, *Poiesis and Art-Making: A Way of Letting-Be*, <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=216&searchstr=contemporary+aesthetic+and+experimental+use+of+technology>.

<sup>7</sup> Σ. Φιοραβάντες, «Εισαγωγή στη φιλοσοφία της τέχνης και της κουλτούρας» (εργαστήριο καλλιτεχνικής και πολιτισμικής παιδείας πανεπιστημίου Αιγαίου), <http://www.rhodes.aegean.gr/ptde/labs/lab-kpp/page-aisthitiki.html>.

**Τέχνη και Παιδαγωγική στο σύγχρονο σχολείο.** Οι εικόνες που το παιδί προσλαμβάνει εντός του σχολικού χώρου δεν είναι οι μόνες που διαμορφώνουν τη ματιά του στο γύρω κόσμο. Η τέχνη συνδέεται με το σύνολο της κοινωνικής δραστηριότητας και αποτελεί έμμεσα ή άμεσα κομμάτι της καθημερινότητας. Αισθητικά και καλλιτεχνικά χαρακτηριστικά μπορεί να έχουν και άλλες μορφές, όχι καθαρά καλλιτεχνικές, όπως λατρευτικά αντικείμενα, σκευή καθημερινής χρήσης, συσκευασίες είδη κατανάλωσης, εμβλήματα, διαφημίσεις, κ.ά. Τέτοιου είδους αντικείμενα συνδέονται με πολιτισμικές σημασίες και αξίες που δε γίνονται πάντοτε συνειδητά αντιληπτές, ωστόσο αφορούν τη σχέση που διαμορφώνει ο άνθρωπος με την πραγματικότητα γύρω του.

Εξάλλου η προσφορά μιας μαζικής κουλτούρας στις κοινωνίες μετουσιώνεται σε εμπορεύματα που επιβάλλονται με τη διαφήμιση και την προβολή αισθητικών προτύπων με σκοπό το κέρδος. Όταν στη συνέχεια το άτομο δεν είναι σε θέση να δώσει νόημα σε αυτά τα καθημερινά οπτικά αντικείμενα που επηρεάζουν την κουλτούρα του, στην ουσία δεν μπορεί να κρίνει άρα και να ελέγξει ή ακόμη και να δρομολογήσει την αλλαγή τους<sup>8</sup>. Οι όροι όμως της σύγχρονης ζωής δυσχεραίνουν την ανάπτυξη αντίδρασης και συμμετοχής σε κριτικές διαδικασίες σκέψης<sup>9</sup>.

Η διδασκαλία της τέχνης επιτρέπει στο παιδί να γίνει ευαίσθητος δέκτης και πομπός αισθητικών μηνυμάτων, να περάσει από την παθητική πρόσληψη εικόνων στην ενεργητική και κριτική πρόσληψη καθιστώντας την τέχνη ως ανάγκη και ισχυροποιώντας τη δήλωση της παιδαγωγικής της

<sup>8</sup> Chapman, 1993, 117, 118, Eaton-Moore, 2002, 16, 17, <https://eclass.upatras.gr/modules/document/file.php/PN1439/%CE%A0%CE%B1%CF%81%CE%B1%CE%B4%CF%8C%CF%83%CE%B5%CE%B9%CF%82.pdf>.

<sup>9</sup> Τ. Αντόρνο, Λ. Λόντεβαλ, Χ. Μαρκούζε & Μ. Χορκχάιμερ, *Τέχνη και μαζική κουλτούρα*, μτφ., επιλογή κειμένων, εισαγωγή Ζ. Σαρίκας. Αθήνα: Ύψιλον 1984, 19-20.

αξίας. Όπως χαρακτηριστικά αναφέρει ο Νίκος Ζίας στο άρθρο του «Η διδασκαλία της τέχνης»<sup>10</sup>,

Η εντολή που στο όνειρό του λαμβάνει ο Σωκράτης, «μουσικήν ποίει και εργάζου» (*Φαίδων* 60γ-62γ), θα μπορούσε να εκληφθεί και ως υποδήλωση της σημασίας της τέχνης τόσο στην παιδεία όσο και στη ζωή γενικότερα, με την προϋπόθεση ότι η παιδεία έχει τελικό στόχο την ανύψωση του ανθρώπου από άτομο σε πρόσωπο με γνώση αλλά και ευαισθησία, με κρίση και ανθρωπιά, με εσωτερική καλλιέργεια και κοινωνική συνείδηση.

**Όροι και όρια στην τέχνη στο σύγχρονο σχολείο. Υπερβάσεις και προοπτικές.** Για να κατορθώσει ο μαθητής να έχει τον έλεγχο της θέσης στην οποία ο ίδιος συνειδητά θα τοποθετήσει τον εαυτό του μέσα στο κοινωνικό σύνολο, δεν έχει ανάγκη μόνο την προσφορά γνώσεων από την επίσημη εκπαίδευση αλλά και εφοδίων στη συγκρότηση του εγώ και στην κατάκτηση της θέσης του μέσα στην ομάδα.

Το σημερινό σχολείο, παρά τις αντίθετες διακηρύξεις και προσπάθειες, δεν μπορεί να ξεφύγει από την εστίασή του στο ρόλο του ως μεταδότης γνώσεων. Το παρόν θυσιάζεται στο βωμό του μέλλοντος και μιας, τουλάχιστον, προσδοκίας για επιτυχία σε κάποιο ανώτερο ή ανώτατο εκπαιδευτικό ίδρυμα, επαγγελματικά χρήσιμο για τους νέους, στην ιδανικότερη των περιπτώσεων. Επιπλέον τα καθημερινά, εκτός σχολείου, πρότυπα που επηρεάζουν τα παιδιά δεν συσχετίζονται με αξίες και στάσεις που προβάλλονται στην σχολική ζωή δυσχεραίνοντας, κατά συνέπεια, την ικανότητά τους να δρουν κριτικά.

Η ανάπτυξη ισχυρής σχέσης με την τέχνη στο σχολικό περιβάλλον είναι σε θέση να ανοίξει το διάλογο των μαθητών με την πραγματική ζωή. Μία καλλιτεχνική πράξη εννοείται ως δράση σε χρόνο ενεστώτα και προϋποθέτει το να είναι ο συμμετέχων πραγματικά παρών όταν εμπλέκεται με την

<sup>10</sup> Ν. Ζίας, «Η διδασκαλία της τέχνης», *Το Βήμα*, 25/10/1998, <http://www.tovima.gr/opinions/article/?aid=104163>.

τέχνη. Η πραγματική ζωή όλων, όχι μόνο των παιδιών, έχει χρόνο ενεστώτα και σε αυτόν βιώνονται ελλείψεις αλλά και ικανοποιήσεις, επιθυμίες και προβλήματα πράγμα το οποίο πρέπει να λαμβάνεται ουσιαστικά υπόψη στον εκπαιδευτικό σχεδιασμό. Κάτι τέτοιο αποτελεί όρο και προϋπόθεση για την πραγμάτωση των στόχων της τέχνης στο σύγχρονο σχολείο<sup>11</sup>.

Το ζήτημα βρίσκεται στο κατά πόσο και με ποιο τρόπο πραγματώνεται στο σχολικό χώρο η προσδοκία της συνάντησης με την τέχνη. Πώς αυτή εμπλέκεται με τα άλλα μαθησιακά αντικείμενα αλλά και ποιοι είναι οι όροι της σύμπραξης τέχνης και επιστήμης.

Όσον αφορά στο τελευταίο ερώτημα, παρόλο που εύκολα εντοπίζονται φανερές διαφορές μεταξύ των δύο χώρων καθώς η τέχνη, με την υποκειμενική της διάσταση, νομιμοποιείται ακόμη και να ξεπερνά μεθοδολογικούς φραγμούς, να υπερβαίνει τα όρια και να εκφράζει καταστάσεις που αλλιώς θα έμεναν κρυμμένες στον υποσυνείδητο κόσμο του μαθητή, στη σύμπραξη της με τις επιστήμες δε βρίσκει πάντα τον καταλληλότερο ρυθμό. Στη συνάντηση της τέχνης με τα άλλα μαθήματα σε καμία περίπτωση αυτή δεν μπορεί να χαρακτηριστεί ως η σφαίρα του αισθήματος ενώ τα άλλα επιστημονικά διδακτέα αντικείμενα ως ο χώρος της λογικής και μεθοδικής σκέψης. Το ζητούμενο είναι ο ένας χώρος να αποδέχεται ομαλά και να χρησιμοποιεί τα πλεονεκτήματα του άλλου. Στην επιστήμη, λ.χ., κάθε καινούργιο επίτευγμα διορθώνει και αντικαθιστά τα προηγούμενα. Στην τέχνη ένα έργο όσο παλιό κι αν είναι μπορεί να προσληφθεί ακόμη και με την ίδια ένταση στο τώρα ενώ ο χρόνος ζωής της αξίας του χάνεται στο παρελθόν στο παρόν και στο μέλλον. Η τέχνη εμπλέκει το άτομο χρησιμοποιώντας τους δικούς της κώδικες επικοινωνίας οι οποίοι απέχουν πολύ από την ασφάλεια των κανόνων του επιστημονικού λόγου. Στις δυνατότητες της τέχνης να δανείσει τα φτερά της στην επιστήμη και αντιστρόφως καθώς και στην παιδαγωγική της αναγκαιότητα για την ολοκληρωμένη ανάπτυξη των παιδιών

<sup>11</sup> Κ. Ρόμπινσον, *Οι τέχνες στα σχολεία: Αρχές, πρακτικές, προβλέψεις*. Αθήνα: Καστανιώτης 1999, 41.

κρύβονται οι όροι και τα όρια της διδασκαλίας της τέχνης στο σύγχρονο σχολείο.

Στα διαθεματικά προγράμματα, τα οποία αναζητούν την ενοποίηση της γνώσης, η διδακτική που πρέπει να εφαρμόζεται πρέπει να λαμβάνει ως βασικό κριτήριο «όχι τις δομές, την αλληλουχία και τη γενικότερη λογική των επιστημονικών κλάδων, αλλά τις ανάγκες του υπό εξέταση θέματος»<sup>12</sup>. Στη διαθεματική διδασκαλία δεν είναι αυτονόητο ότι η συμμετοχή της τέχνης τής εξασφαλίζει την αντιμετώπισή της ως εταίρος ίσης αξίας. Το να διανθιστεί ένα θέμα με τη χρήση χειροτεχνιών οι οποίες χρησιμοποιούνται ως απλές οπτικές αποσαφηνίσεις ή ως επένδυση που κάνει πιο εύπεπτο το μαθησιακό προϊόν άλλων μαθημάτων συσκοτίζει την ομαλή ανάδειξη της τέχνης δίπλα στα άλλα σχολικά μαθήματα και δεν βοηθά στους δικούς της στόχους. Προϋπόθεση για τη σωστή διαχείριση της τέχνης, όχι ως κύριο διδακτικό αντικείμενο αλλά στα διαθεματικά προγράμματα, είναι η ανάδειξη της συνολικής εικόνας της και της σύνθεσης επιμέρους στοιχείων σε ολόκληρες αλλά και η ενεργή συμμετοχή των μαθητών. Κατά το σχεδιασμό τίθενται ερωτήματα του τύπου: για ποιο λόγο να χρησιμοποιηθούν εικαστικές δράσεις, ποια πτυχή του θέματος θα οπτικοποιηθεί και γιατί, μέσω ποιων υλικών και πώς αυτά θα αναδείξουν το προς μελέτη θέμα κ.ά. Η αντιμετώπιση διαφορετικών χώρων πρέπει να γίνεται με όρους μιας πολυδιάστατης και ολιστικής προσέγγισης στη μεθοδολογία της διδασκαλίας με τις καλλιτεχνικές δραστηριότητες ως αναπόσπαστο μέρος του σχεδιασμού.

Η συγκεχυμένη εικόνα των καλλιτεχνών σε μία κοινωνία, η παράβαση των ορίων όπως μία ομάδα τα θεωρεί, πράγμα που επιδέχεται ατέρμονες συζητήσεις, επίσης η γοητεία που ασκεί η τέχνη ανά τους αιώνες καθιστούν συχνά τις καλλιτεχνικές δραστηριότητες τόσο ελκυστικές ώστε να χρησιμοποιούνται αβασάνιστα και χωρίς ουσιαστικό νόημα στις διαθεματικές scho-

<sup>12</sup> Η. Ματσαγγούρας, *Η διαθεματικότητα στη σχολική γνώση: Εννοιοκεντρική αναπλαισίωση και σχέδια εργασίας*. Αθήνα: Γρηγόρη 2002, 48.



λικές πράξεις. Έτσι συμβαίνει το εξής αντιφατικό γεγονός: από τη μία η τέχνη να χαίρει ενθουσιώδους αποδοχής παντού στη σχολική διαδικασία από την άλλη η διδασκαλία της τέχνης να εκτυλίσσεται μέσα σε ένα κλίμα αντιφατικών και ασαφών αντιλήψεων περί της σημαντικότητάς της. Η αξία της τέχνης για την ανάπτυξη του παιδιού δε χρειάζεται να απεμπολεί το βασικό διδακτικό σκοπό της που είναι η πλήρους νοήματος και ουσιαστική συνάντηση του παιδιού με το φαινόμενο της τέχνης και όχι η μονομερής ανάπτυξη μιας δεξιότητας λ.χ. γλωσσικής, χειροτεχνικής, δημιουργικής, ή η εκπλήρωση ενός άλλου μεμονωμένου στόχου (ανάπτυξη αυτοπεποίθησης, επικοινωνία, γνώσεις – ανάπτυξη αισθητικών προτύπων, οργανωτικότητα κ.ά.).

Η επιφανειακή συνάντηση της τέχνης και των άλλων μαθημάτων στο σχολείο καθώς και η υπερπροβολή της αξίας της στην ομαλή ανάπτυξη του παιδιού ως ξεχωριστή ψυχοσύνθεση δημιούργησε και έναν ακόμη μύθο, αυτόν της *ελεύθερης, αδιαμεσολάβητης αυτοέκφρασης*. Σχηματίστηκε έτσι η αντίληψη ότι η ελεύθερη αυτοέκφραση είναι αρκετή για να ολοκληρωθεί η καλλιτεχνική διεργασία. Σε αυτή την περίπτωση η έκφραση του αυθόρμητου συναισθήματος κινδυνεύει να προαχθεί σε μοναδικό κριτήριο για την αξία της τέχνης μέσα στο σχολείο. Πώς όμως το παιδί θα κατορθώσει να δώσει νόημα σε ένα συνονθύλευμα ασύνδετων συνειρμών του και να αναπτύξει ασφαλή κρίση γύρω από την τέχνη; Το βέβαιο είναι ότι διδακτική κατάσταση υπάρχει, όταν η δράση οργανώνεται γύρω από συγκεκριμένα περιεχόμενα<sup>13</sup>. Με τη διαμεσολάβηση του εκπαιδευτικού δημιουργούνται εκείνες οι απαραίτητες συνθήκες και προϋποθέσεις, ώστε ο μαθητής όχι μόνο να διδαχθεί για την τέχνη, αλλά και μέσω της τέχνης, αναπτύσσοντας

<sup>13</sup> Γκαγιώ, 2002, 165, <https://eclass.upatras.gr/modules/document/file.php/PN1439/%CE%A0%CE%B1%CF%81%CE%B1%CE%B4%CF%8C%CF%83%CE%B5%CE%B9%CF%82.pdf>.

την ερευνητική, αντιληπτική και στοχαστική του ικανότητα. Χωρίς παρέμβαση οι μαθητές αποκτώντας ασαφείς ιδέες περί τέχνης, εγκαταλείπονται στην επιρροή της μαζικής κουλτούρας με ό,τι αυτό συνεπακολουθείται<sup>14</sup>.

Όταν η τέχνη εμπλέκεται στη μαθησιακή διαδικασία τηρώντας τις προϋποθέσεις και τους όρους που θα αξιοποιήσουν τα πλεονεκτήματα που έχουν προαναφερθεί, σε σχέση με τα άλλα μαθήματα, μπορεί να προβεί ακόμη και σε υπερβάσεις.

Ο όρος υπέρβαση είναι άλλο ένα ατέρμονο θέμα συζήτησης που συνδέεται άρρηκτα με το αν η τέχνη έχει όρια. Το εξαιρετικά ενδιαφέρον είναι ότι ακόμη κι αν θεωρηθεί ότι υπάρχουν όρια η τέχνη έχει την άγραφη άδεια κάποιας μορφής παραβίασης όπως ήδη έχει ειπωθεί. Γενικά, η χρήση των νέων μέσων και των νέων περιβαλλόντων στην τέχνη τα οποία τα θεωρούμε ως το υλικό και το μέσο για τη μορφοποίηση μιας ιδέας είναι ένα πεδίο το οποίο δικαιολογεί τον όρο υπέρβαση. Από αυτή την άποψη το σχολείο μπορεί να πρωτοπορήσει ή έστω να πειραματιστεί σε νέους χώρους.

Τέλος η τέχνη μπορεί να αποτελέσει το άνοιγμα της αποτελεσματικότερης εισόδου της διαπολιτισμικής αγωγής στα σχολεία η οποία αντιλαμβάνεται τη διαφορετικότητα ως πηγή γνώσης<sup>15</sup>. Η τέχνη μέσω ενός διαπολιτισμικού πρίσματος μπορεί να υπερβεί κοινωνικά ταμπού και να εξομαλύνει κοινωνικές αντιθέσεις και συγκρουσιακές καταστάσεις χωρίς να το θεωρεί καν υπέρβαση αλλά γνώση.

**Η λογοτεχνία σε νέα περιβάλλοντα – Κυβερνολογοτεχνία/ Υπερλογοτεχνία.** Η λογοτεχνία ως κλάδος της επιστήμης της φιλολογίας αποτελεί μία τέχνη του λόγου με την παραδοσιακή έννοια του όρου. Όσον αφορά στη

<sup>14</sup> Βλ. παραπάνω: Τέχνη και παιδαγωγική στο σύγχρονο σχολείο.

<sup>15</sup> Č. B. Tomšič & T. Tonka, "Interculturalism and Visual Art Education: Seeking for 'Spaces in Between'", 2nd Global Conference, 2-4/12/2004, Βιέννη, <http://interdisciplinary.net/at/diversity/interculturalism/ic2/cerkeztacol%20paper.pdf> & <https://www.inter-disciplinary.net/at-the-interface/cultures-traditions-societies/research-streams/interculturalism/project-archives/2nd>.

ζωή της ως σχολικό μάθημα διδασκαλίας έχουν επιτελεστεί προσπάθειες αλλαγών στις αντιλήψεις, στη μεθοδολογία, στους στόχους αλλά και στα μέσα διδασκαλίας της<sup>16</sup>. Όπως πολύ νωρίς ισχυρίστηκε η Louise Rosenblatt(1978) αναφερόμενη ειδικά στους μικρούς αναγνώστες, το νόημα είναι αποκλειστικά αποτέλεσμα του διαλόγου του αναγνώστη με το κείμενο δίνοντας έτσι μία δυναμική θέση στο παιδί κατά τη μύησή του στη λογοτεχνία και προτάσσοντας την επικοινωνιακή αξία του λόγου. Με τη χρήση και την αξιοποίηση τεχνολογικών μέσων στην εκπαίδευση αυτή η μαθητοκεντρική αντίληψη είναι πιο δόκιμο σήμερα να μετονομαστεί σε χρηστοκεντρική. Κάτι τέτοιο διευρύνει το διεπιστημονικό πεδίο μελέτης γύρω από τους νέους όρους εμπλοκής του παιδιού με ένα λογοτεχνικό κείμενο μέσω Η/Υ ενώ τα όρια, οι εξουσίες, οι ανάγκες και οι συνέπειες των υπερβάσεων ή ακόμη και των παραβάσεων επαναπροσδιορίζονται συνεχώς.

Αν και τα όσα προαναφέρθηκαν περί όρων και ορίων της τέχνης στο σχολείο χρησιμοποιήσαν ως παράδειγμα τις οπτικές τέχνες και κυρίως τις εικαστικές στο πλαίσιο ευρείας συμμετοχής τους στη νέα διεπιστημονική και διαθεματική προσέγγιση των μαθημάτων, η λογοτεχνία εναρμονίζεται στα βασικά σημεία, με τους ίδιους γενικούς όρους και αναζητά έναν δρόμο δυνατοτήτων ανάπτυξης και στοχοθεσίας εκτός της συλλογής χρησιμοποιητικών γνώσεων. Οι νέες τάσεις παρουσιάστηκαν και επισήμως από το αρμόδιο υπουργείο ως πιλοτικό πρόγραμμα κατά το σχολικό έτος 2011-2012<sup>17</sup> αξιοποιώντας τις αρχές της διάδρασης, της βιωματικότητας και της

<sup>16</sup> Π. Γκανάτσιου, «Λογοτεχνία και ΤΠΕ: Ένα παράδειγμα διδασκαλίας» (Πρακτικά συνεδρίου CIE 2013, Αθήνα), [http://di.ionio.gr/cie/images/documents13/CIE2013\\_proceedings/data/cie2013\\_330.pdf](http://di.ionio.gr/cie/images/documents13/CIE2013_proceedings/data/cie2013_330.pdf) (πρόσβαση 10/2/2016).

<sup>17</sup> Η φιλοσοφία της σύγχρονης εκπαίδευσης εντάσσεται στο επονομαζόμενο Νέο Σχολείο. Με τον όρο αυτό το αρμόδιο υπουργείο αναφέρεται στο ελληνικό σχολείο του 21<sup>ου</sup> αι. που αξιοποιεί απαραίτητα την τεχνολογία και το εργαστήρι πληροφορικής του σχολείου σε όλα τα μαθήματα εκφράζει τους νέους στόχους του και αξιοποιεί τις μεθόδους της σύγχρονης Παιδαγωγικής ( <http://digitalschool.minedu.gov.gr/> ).

αντιμετώπισης του παιδιού ως μέλος ενός κοινωνικού συνόλου αλλά και ως μονάδας που ενεργεί μέσα σε μία ομάδα (κοινωνικοπολιτισμική παιδαγωγική θεώρηση του Vygotsky<sup>18</sup>).

Όπως τα εικαστικά έργα έτσι και τα λογοτεχνικά θεωρούνται μία πράξη δημιουργική και μάλιστα συλλογικού χαρακτήρα, αποτέλεσμα της στάσης και της εργασίας/συνεργασίας του ατόμου μέσα σε ένα σύνολο. Στην αντίληψη ότι ο μαθητής «κατασκευάζει» τη δική του γνώση και μαθαίνει καλύτερα όταν αυτό με το οποίο καταπιάνεται έχει νόημα για τον ίδιο, ο H/Υ έδωσε ένα ιδανικό περιβάλλον δράσης ως μέρος της καθημερινής πραγματικότητας των μαθητών. Το περιβάλλον του υπολογιστή είναι πλέον οικείο ακόμη και σε παιδιά μικρής ηλικίας. Ο Bruner, ξεπερνώντας τους περιορισμούς στη γνώση που έθετε η ηλικία του παιδιού κατά τον Piaget, πίστευε ότι οποιαδήποτε θέμα – αντικείμενο μπορεί να διδαχθεί στο παιδί σ' όποια ηλικία κι αν βρίσκεται, αρκεί να παρουσιαστεί με την κατάλληλη μορφή<sup>19</sup>. Επιπρόσθετα, η αξιοποίηση της δυνατότητας διάδρασης με το μέσο (H/Υ) άνοιξε ένα μεγάλο παράθυρο στην εκπαίδευση.

Προσπαθώντας κανείς, στη συνέχεια, να προσεγγίσει ένα μαθησιακό αντικείμενο ιδιαίτερης φύσεως όπως είναι η λογοτεχνία, σε πρώτο επίπεδο, θα κληθεί να διατυπώσει απαντήσεις σε ερωτήματα σχετικά με το τι είναι λογοτεχνία, ποια η σχέση της με το συγγραφέα, την πραγματικότητα, τον αναγνώστη αλλά και τη γλώσσα<sup>20</sup>. Σχέσεις που αδιάσειστα επέζησαν στο χρόνο περνούν σε μία νέα φάση μέσω της επίδρασης των ΤΠΕ στη σχολική πραγματικότητα. Νέες μορφές κειμενικότητας, συνεργατική γραφή μέσω

<sup>18</sup> Ο Λευκορώσος ψυχολόγος Lev Vygotsky (1896-1934) έμεινε γνωστός ως ο θεμελιωτής της θεωρίας κοινωνικής ανάπτυξης στην προσπάθεια κατάκτησης της γνώσης (θεωρία του κοινωνικού εποικοδομισμού). file:///C:/Users/sony/Downloads/Lev\_Vygotsky\_-ZPD.pdf.

<sup>19</sup> N. Salkind, *Θεωρίες της ανθρώπινης ανάπτυξης*. Αθήνα: Πατάκη <sup>5</sup>1997, 252.

<sup>20</sup> Compagnon 2003: 25, στο: Δ. Κουσταγιάννης (επιμ.), *Επιμορφωτικό υλικό για την επιμόρφωση των εκπαιδευτικών στα Κέντρα Στήριξης Επιμόρφωσης*, 3, Κλάδος ΠΕ02. Πάτρα: ΙΤΥ 22010,

[http://users.sch.gr/olpaizi/autosch/joomla15/index.php/tpe/epimorfosh\\_b\\_epipedou/1091-teuxos\\_3\\_klados\\_pe02.html](http://users.sch.gr/olpaizi/autosch/joomla15/index.php/tpe/epimorfosh_b_epipedou/1091-teuxos_3_klados_pe02.html) (πρόσβαση 15/02/2016).

της τεχνολογίας, νέες πρακτικές ανάγνωσης συνθέτουν μία εικόνα περίπλοκη και ασταθή όσον αφορά στο νέο πρόσωπο και στο ρόλο της λογοτεχνίας στη σύγχρονη εκπαίδευση και επισύρουν αντικρουόμενες επιχειρηματολογίες και τάσεις.

Η σύγκρουση των ίδιων των καλουμένων εκπαιδευτών των μαθητών στη μύηση στη λογοτεχνία, ενισχύεται από το γεγονός ότι η είσοδος των ΤΠΕ στην εκπαίδευση πραγματοποιήθηκε χωρίς σχεδιασμό σε βάθος χρόνου με αποτέλεσμα να χρησιμοποιούνται, πολλές φορές, σε υπερβολικό βαθμό, ως κίνηση εντυπωσιασμού κι όχι ουσίας και συνειδητού μαθησιακού στόχου, κατά αναλογία με την άνευ όρων και προϋποθέσεων χρήση των ειδικαστικών τεχνών στα διάφορα μαθήματα.

Η λογοτεχνία, ως μία άλλη γλώσσα τέχνης δεν έχει πια το χαρακτήρα του *μην αγγίζετε*, κάτι που διέπει όλη τη σύγχρονη φιλοσοφία της τέχνης. Πολλαπλές ερμηνείες, εμβυθίσεις, προσομοιώσεις και υπόδυση ρόλων έργα ημιτελή που αναζητούν μικρούς συγγραφείς να θέσουν τη προσωπική σφραγίδα συγγράφοντας λ.χ. το τέλος του έργου, καινοτόμες αφηγήσεις ιστοριών, περιβάλλοντα φαντασίας σε δίκτυα με αλληλεπίδραση χρηστών και λογοτεχνικά φόρουμς είναι μερικά ενδεικτικά χαρακτηριστικά του νέου εκπαιδευτικού λογοτεχνικού τοπίου. Επίσης ψηφιακά διαδραστικά λογοτεχνικά βιβλία διατίθενται στο διαδίκτυο τα οποία μπορεί να παρουσιάζουν, με αυτόν το νέο τρόπο, έντυπα και γνωστά λογοτεχνικά κείμενα.

Υπάρχουν περιπτώσεις που η λογοτεχνία γεννιέται αλλά και διακινείται αποκλειστικά σε ψηφιακό περιβάλλον. Σε αυτή την περίπτωση το νέο λογοτεχνικό περιβάλλον επιβάλλει αλλαγές στο προφίλ κάθε εμπλεκόμενου, στο συγγραφέα, στον αναγνώστη, στα χαρακτηριστικά της ανάγνωσης. Επιπλέον τα περιοδικά που εκδίδουν μελέτες, κριτικές έργων, αλλά και λογοτεχνικά αποσπάσματα, ειδικά όταν διατίθενται μόνο διαδικτυακά, συχνά μέσω ανοιχτής πρόσβασης (open access), συνεισφέρουν και αυτά στον επαναπροσδιορισμό της σχέσης της λογοτεχνίας με το ενδιαφερόμενο κοινό καθώς και της σχέσης του συγγραφέα με το έργο και με την έννοια των

πνευματικών δικαιωμάτων. Ένα έργο που δημοσιεύεται σε διαδικτυακό χώρο ανοιχτής πρόσβασης αποδέχεται κάποιους όρους (licenses) ακόμη και ειχωρήσεων των πνευματικών δικαιωμάτων στο διαδικτυακό περιεχόμενο. Από την άλλη όταν το κοινό συνδιαμορφώνει ένα κείμενο ή συμμετέχει λ.χ. με συγγραφή, δημοσίευση σχολίων τίθεται ένα νέο ζήτημα σχετικά με το ποιος λογίζεται ως συγγραφέας. Το ίδιο ζήτημα πνευματικής ιδιοκτησίας υπάρχει και όταν ο παραγωγός ενός έργου υπερλογοτεχνίας αποφασίζει να χρησιμοποιήσει ήχους, εικόνες και άλλα μέσα που εμπλουτίζουν ακόμη περισσότερο το υπερλογοτεχνικό του έργο αλλά αποτελούν πνευματική ιδιοκτησία τρίτων.

Στα διαδικτυακά λογοτεχνικά έργα η διασάλυση της παραδοσιακής αφηγηματικής τάξης, που μπορεί να διακόψει την ανάγνωση και να συνδέσει τον αναγνώστη λ.χ. με άλλο σχετικό κείμενο, δρουν καταλυτικά στο παραδοσιακό γραμμικό μοντέλο πρόσληψης. Η υπερλογοτεχνία<sup>21</sup> και κυβερνολογοτεχνία<sup>22</sup> είναι σύγχρονοι όροι που επιζητούν προσδιορισμό.

Ο όρος κυβερνολογοτεχνία αναφέρεται σε κάθε λογοτεχνικό κείμενο που δημιουργείται, καταναλώνεται και διαδίδεται αποκλειστικά μέσω διαδικτύου και το οποίο επιτρέπει τη γραμμική ή μη πλοήγηση των περιεχομένων του, είτε με τον έλεγχο του αναγνώστη είτε δίχως αυτόν. Με τη λέξη και

<sup>21</sup> Σταθμός θεωρείται το έργο *Afternoon* του Michael Joyce το οποίο κυκλοφόρησε το 1987 (Eastgate Systems Inc. / <http://eastgate.com/catalog/Afternoon.html>). Ο αναγνώστης πλοηγούνταν και προχωρούσε την εξέλιξη του κειμένου ανάλογα με τις απαντήσεις του σε διάφορες ερωτήσεις κλειστού τύπου (Ναι/όχι). Το κείμενο είχε περίπου χίλιους υπερδεσμούς. Ο αφηγητής δεν ήταν πάντα το ίδιο πρόσωπο. Επρόκειτο για κείμενο ανοιχτό χωρίς αρχή και τέλος.

<sup>22</sup> Στην κυβερνολογοτεχνία σύμφωνα με τον Gordon Howell, συγγραφέα του *HYPertext II: State of the Art*, η ειδοποιός διαφορά έγκειται στο γεγονός ότι ο αναγνώστης γίνεται, κατά κάποιο τρόπο, μέρος της ιστορίας και ελέγχει την εμπειρία και της κατεύθυνση της τέχνης: "Η λογοτεχνία του κυβερνοχώρου", <http://digitalteachers.pbworks.com/w/page/17807452/%CE%9B%CE%BF%CE%B3%CE%BF%CF%84%CE%B5%CF%87%CE%BD%CE%AF%CE%B1%20%CE%BA%CE%B1%CE%B9%20%CE%A4%CE%A0%CE%95>.

γενικά το λόγο να μην είναι ο αποκλειστικός φορέας μηνυμάτων και αναπαράστασης εικόνων προκύπτει το εύλογο ερώτημα αν ένα τέτοιο έργο μπορεί να χαρακτηρίζεται ακόμη ως έργο της τέχνης του λόγου ή πρόκειται για ένα είδος τέχνης με νέα ταυτότητα<sup>23</sup>.

Το βέβαιο είναι ότι απαιτείται πλέον ένας αναγνώστης εγγράμματος και μυημένος στην οπτικοακουστική επικοινωνία. Κείμενα, εικόνες, ήχοι, βίντεο κ.ά. συνθέτουν ένα νέο πλούσιο όσο και περίπλοκο λογοτεχνικό δημιούργημα. Όσον αφορά λ.χ. στην οπτική επικοινωνία (visual literacy) αυτή ορίζεται ως η ικανότητα δημιουργίας νοημάτων και εννοιών μέσα από τη χρήση εικόνων<sup>24</sup>. Τα στάδια επεξεργασίας εικόνας και κειμένου συμβαδίζουν από την άποψη ότι κατά την πρώτη ανάγνωση μιας εικόνας αναγνωρίζεται ό,τι υπάρχει στο πολιτισμικό περιβάλλον στο οποίο έχει αναπτυχθεί ή και ζει το άτομο ως μονάδα αλλά και ως κοινωνική οντότητα. Σε δεύτερη ανάγνωση υπεισέρχεται η προσωπική, υποκειμενική ερμηνεία<sup>25</sup>. Η δεύτερη ματιά είναι εκείνη που κριτικά θα φιλτράρει την πρώτη και θα δώσει ώθηση σε εξελικτικές διαδικασίες τόσο ατομικές αλλά και κοινωνικές.

Επιπλέον, το υπερκείμενο μπορεί να απεικονίσει ή να παρακολουθήσει τον τρόπο σκέψης του χρήστη με τους υπερδεσμούς να λειτουργούν ως εξομοιωτές των συνειρμών του εγκεφάλου του. Κατ' αυτή την έννοια, ένα ηλεκτρονικό λογοτεχνικό έργο ενισχύει τις δυνατότητες ενός παραδοσια-

<sup>23</sup> Τ. Γιακουμάτου & Σ. Νικολαΐδου, «Η λογοτεχνία μπροστά στην πρόκληση του διαδικτύου. Μία μελέτη της αναγνωστικής συμπεριφοράς του κοινού απέναντι σε ένα λογοτεχνικό υπερκείμενο».

<sup>24</sup> C. Giorgis, N. J. Johnson, A. Bonomo, C. Colbert & al., "Visual Literacy", *Reading Teacher* 53, 1999, 146-153, 146, [http://www.jstor.org/stable/20204765?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/20204765?seq=1#page_scan_tab_contents) (πρόσβαση 02/02/2016).

<sup>25</sup> Ε. Γιανναρά, «Η εικόνα του "Οπτικού Πολιτισμού"», Τμήμα Επικοινωνίας και ΜΜΕ, ΕΚΠΑ, σημειώσεις για το μάθημα «Οπτική Επικοινωνία», 2004, [http://www2.media.uoa.gr/lectures/VCommun/Lessons/Lesson01/final\\_papers/visual\\_literacy.pdf](http://www2.media.uoa.gr/lectures/VCommun/Lessons/Lesson01/final_papers/visual_literacy.pdf) (πρόσβαση 03/02/2016).

κού, τυπωμένου βιβλίου. Ο χρήστης ακολουθεί κόμβους έχοντας τη δυνατότητα να επιλέξει διαδρομές κίνησης και συνδέσεις, κάτι που καθιστά ρευστή τη συνολική εικόνα του έργου. Οι διαδρομές όμως είναι προδιαγραμμαμένες και η ελευθερία που ο δημιουργός δίνει στο χρήστη δεν είναι καθολική. Ο χρήστης δεν πρόκειται να «περάσει» απ' όλους τους κόμβους αφού κάποιες από τις επιλογές του θα προδιαγράψουν τις επόμενες. Αυτό είναι ένα ζήτημα προβληματισμού και συνδέεται με την ποιότητα του ψηφιακού λογοτεχνικού έργου<sup>26</sup>. Οι δημιουργοί βέβαια τέτοιων κειμένων συνήθως προσπαθούν να κρατούν το ενδιαφέρον του κοινού στο κείμενο. Κατανοώντας τη μονοκρατορία του λόγου στην παραδοσιακή λογοτεχνία οι πρώτοι δημιουργοί φοβήθηκαν ότι τα έργα τους δεν θα θεωρηθούν σοβαρά αλλά εντυπωσιακά παιχνίδια στον υπολογιστή. Αυτό εκφράστηκε στην ιστοσελίδα της εταιρείας Eastgate η οποία αυτοπροσδιορίζεται ως χώρος μόνο σοβαρής κυβερνολογοτεχνίας<sup>27</sup>.

Έρευνες σε χρήστες τέτοιων κειμένων δείχνουν ότι η διατάραξη της αφηγηματικής τάξης αποτελεί μία μεγάλη ανατροπή με πολλές προεκτάσεις. Μελέτη περίπτωσης αναγνωστικού κοινού έδειξε ότι οι αναγνώστες – θεατές – ακροατές έχουν την τάση να ατενίζουν τη σελίδα διαγώνια κάτι που συνδέεται με την κίνηση του χεριού καθώς το ποντίκι του υπολογιστή κατευθύνεται στους διάφορους υπερδεσμούς και επιλέγει σε ποιους θα σταματήσει<sup>28</sup>.

Το πού θα οδηγήσει αυτή η νέα προσέγγιση στη λογοτεχνία αποτελεί

<sup>26</sup> Β. Αποστολίδου, «Η λογοτεχνία σε νέα περιβάλλοντα των ΤΠΕ. Κυβερνολογοτεχνία και e-books. Ψηφιακές κοινότητες αναγνωστών, δημιουργική γραφή και αφήγηση στον ψηφιακό κόσμο», 2012, [http://www.greeklanguage.gr/sites/default/files/digital\\_school/3.1.2\\_apostolidou.pdf](http://www.greeklanguage.gr/sites/default/files/digital_school/3.1.2_apostolidou.pdf) (πρόσβαση 02/05/2016).

<sup>27</sup> <http://www.eastgate.com/>.

<sup>28</sup> Τ. Γιακουμάτου & Σ. Νικολαΐδου, «Η λογοτεχνία μπροστά στην πρόκληση του διαδικτύου. Μία μελέτη της αναγνωστικής συμπεριφοράς του κοινού απέναντι σε ένα λογοτεχνικό υπερκείμενο».



χώρο παρατήρησης και μελέτης στο μέλλον. Το βέβαιο είναι ότι η δημιουργική αξιοποίηση των ΤΠΕ στην εκπαίδευση διαθέτει τη δύναμη να επιφέρει αναθεωρήσεις και ανατροπές στο τι θα λογίζεται ως λογοτεχνία στο μέλλον.

**Σκέψεις και Συμπεράσματα.** Σήμερα, οι ταχύτατες αλλαγές σε συνδυασμό με την εξίσου μεγάλη διάδοσή τους φέρουν στο προσκήνιο δύο όρους άρρηκτα συνδεδεμένους και αντιφατικούς: αποσπασματικότητα από τη μία, τάση προς μια συλλογική και κοινωνιολογική προσέγγιση από την άλλη. Αυτή η κατάσταση δυσκολεύει τον άνθρωπο να επεξεργάζεται και να αφομοιώνει τα νέα κάθε φορά δεδομένα. Η κοινωνική διαμεσολάβηση και η δυσκολία στην αφομοίωση των αλλαγών απατώνται και στην εκπαιδευτική διαδικασία.

Όσον αφορά στην τέχνη, ποιος μπορεί να είναι ο ρόλος της στη σχολική πραγματικότητα και ποια τα πλεονεκτήματά της; Η τέχνη είναι έντονα παρούσα και δεν υπάρχει μόνο ως κύριο μάθημα αλλά συμμετέχει, σε ευρύτατο βαθμό, στις διαθεματικές προσεγγίσεις των μαθημάτων. Ενώ αυτό το γεγονός της προσδίδει ένα σημαντικό προνόμιο, οι συνθήκες κάτω από τις οποίες η τέχνη συμπράττει με άλλα μαθησιακά αντικείμενα είναι αδιευκρίνιστες ή συνήθως δεν αποτελούν καν θέμα σκέψης. Όμως δεν αρκεί η χρήση της λ.χ. ως διάνθιση στα διαθεματικά προγράμματα. Η διερεύνηση των όρων συνεργασίας της και των ορίων ανάπτυξής της στο σχολείο αποτελεί ένα σημαντικό κεφάλαιο που θα αναδύσει το δυναμισμό και την αναγκαιότητά της στην αγωγή.

Το βασικό πλεονέκτημα της τέχνης είναι το γεγονός ότι αποτελεί μία καθ' όλα ενεργητική πράξη στο παρόν βοηθώντας το μαθητή από το να υφίσταται απλώς τα βιώματά του στο να τα κατανοεί, να τα επεξεργάζεται και να τα ελέγχει<sup>29</sup>. Αυτές οι διεργασίες αποτελούν προϋπόθεση της ανάπτυξης ικανότητας κρίσης και συμβάλλουν στο να μπορέσει το αναπτυσσόμενο άτομο να εξελιχθεί αργότερα σε ενεργό πολίτη. Η σωστή επικοινωνία

<sup>29</sup> Κ. Ρόμπινσον, *Οι τέχνες στα σχολεία: Αρχές, πρακτικές, προβλέψεις*, 54.

του παιδιού με την τέχνη βελτιώνει και τη γενικότερη ικανότητα πρόσληψης του πολιτισμικού αγαθού κάτι που αποτελεί εκπαιδευτικό στόχο ισότιμο με την ενίσχυση των προσόντων του για την μετέπειτα επαγγελματική του ζωή. Η μύηση των παιδιών στην έννοια του πολιτισμικού αγαθού επεκτείνεται σε εύρος περιεχομένου καθώς το πολιτισμικό αγαθό δεν αναφέρεται μόνο στο σύνολο των έργων υψηλής τέχνης αλλά αποτελεί ένα κολάζ γνωρισμάτων και μορφών που αντανακλούν τις αλλαγές στην κουλτούρα, στις πρακτικές, στις σχέσεις, στις αξίες των ανθρώπων.

Χωρίς να μειώνεται η σημαντικότητα της τέχνης στην ομαλή κοινωνική και ψυχοσωματική ανάπτυξη του παιδιού μέσω της ελεύθερης αυτοέκφρασης, καλό είναι να αναφερθεί ότι έχει αξία και η διαμεσολάβηση του εκπαιδευτή. Οι μαθητές δεν είναι άγραφοι πίνακες. Η μαζική κουλτούρα που τους προσφέρεται καθημερινά μέσω διαφόρων μορφών έστω και όχι καθαρά καλλιτεχνικών, όπως συσκευασίες, χρηστικά σκεύη, διαφημίσεις κ.ά. σε συνδυασμό με τις απαιτήσεις της καθημερινότητας τους καθιστούν αδύναμους να επιλέξουν και να εγγραφούν συνειδητά στον πολιτισμό της κοινωνίας τους. Η μαζική κουλτούρα από την άλλη θα μπορούσε να λειτουργήσει ως ψυχανάλυση από την ανάποδη όπως ισχυρίζεται ο Λόβενταλ<sup>30</sup>. Επιπλέον, η πολυπολιτισμικότητα των κοινωνικών σήμερα έχει ανάγκη ενός διαπολιτισμικού πρίσματος. Η τέχνη μπορεί να ενισχύσει τη διαπολιτισμική αγωγή εξομαλύνοντας τις συγκρούσεις και μειώνοντας τη φοβία της ετερότητας.

Η τέχνη, είτε θεωρήσουμε ότι έχει όρια διευρυμένα ή ανύπαρκτα, σε κάποιο βαθμό, έχει την κοινωνική ανοχή και νομιμοποιείται να δοκιμάζει υπερβάσεις. Στην περίπτωση των ορίων, τι δυνατότητες διαθέτει η τέχνη ώστε να τα υπερβεί μέσα στο σχολείο; Πώς οι εκπαιδευτές μπορούν να αξιοποιήσουν, προς όφελος των παιδιών, τη φράση *καλλιτεχνική αδειά*; Το ερώτημα μπορεί να συσχετιστεί με την αλλαγή στα μέσα και στα περιβάλλοντα

<sup>30</sup> T. Αντόρνο, Λ. Λόντεβαλ, Χ. Μαρκούζε & Μ. Χορκχάϊμερ, *Τέχνη και μαζική κουλτούρα*.

μάθησης. Με την είσοδο των ΤΠΕ στην εκπαίδευση δόθηκαν νέες δυνατότητες στη διδασκαλία των σχολικών μαθημάτων. Η ευκαιρία διάδρασης με το μέσο ανταποκρινόταν στις σύγχρονες αρχές και της τέχνης. Οι Η/Υ αναλαμβάνουν έτσι το ρόλο της πέννας ή του πινέλου στην παλέτα του δημιουργού.

Οι δεξιότητες που απαιτεί το νέο προφίλ του μαθητή είναι πολλαπλές και συχνά περίπλοκες. Από το γλωσσικό εγγραμματισμό που ισχυροποιούσε την κοινωνική αξία του λόγου, οδηγηθήκαμε στην ανάγκη του οπτικο-ακουστικού εγγραμματισμού. Η δύναμη λ.χ. της εικόνας ανταγωνίζεται, ακόμη και χωρίς πρόθεση, τη δύναμη του λόγου. Τα ηλεκτρονικά τεχνουργήματα και τα έργα των μαθητών είναι ολοένα και πιο σύνθετα. Όμως, ο ψηφιακά εγγράμματος πολίτης του σήμερα δύναται να προσλάβει καλύτερα το πολυπολιτισμικό τοπίο που τον περιβάλλει.

Ως χαρακτηριστικό παράδειγμα τέχνης που γέννησε η χρήση του διαδικτύου αναφέρεται η κυβερνολογοτεχνία/ υπερλογοτεχνία η οποία μάλιστα συνενώνει και άλλες τέχνες σε ένα είδος με περίπλοκη ταυτότητα. Ο δυναμισμός του νέου λογοτεχνικού περιβάλλοντος έγκειται στον αγώνα για τον προσδιορισμό του νοήματος όπως βιώνεται από τον αναγνώστη (Νικολαΐδου, 2012). Η κυβερνολογοτεχνία εκφράζει όλες τις θεωρητικές αρχές περί σύγχρονης τέχνης, αξιοποιεί τις δυνατότητες του hypertext που όμως αναταράσσουν την αφηγηματική τάξη του κειμένου. Θεωρώντας το λογοτεχνικό έργο ένα καλλιτεχνικό δημιούργημα, η μη γραμμική πρόσληψή του επισύρει θέματα προς συζήτηση. Επίσης πολλές φορές οι χρήστες συνδημιουργούν και γι' αυτό το λόγο τίθενται και ζητήματα πνευματικών δικαιωμάτων. Το μέσο και το περιβάλλον όπως λ.χ. η οπτικοποίηση ενός κειμένου σε εικονικό περιβάλλον με αύξηση του ερεθίσματος με αρχεία ήχου, δημιουργούν ένα κοινό νέου είδους και μία άλλου τύπου πρόσληψη του έργου. Τα φόρουμς στο διαδίκτυο και τα ανοιχτής πρόσβασης (open access) προσφερόμενα λογοτεχνικά προϊόντα δημιουργούν αισθητική και άλλες τάσεις.

Επιπρόσθετα προάγουν πολιτικές που διαρκώς ανανεώνονται. Από την τέχνη αποκλειστικά του λόγου, η υπερλογοτεχνία πέρασε στο επίπεδο μιας πολυ-τέχνης που κρατά τον όρο λογοτεχνία ως δεύτερο συνθετικό της: υπερ-λογοτεχνία. Μία σύγκριση της παραδοσιακής ανάγνωσης ενός λογοτεχνικού βιβλίου και την «ανάγνωσης» ενός έργου κυβερνολογοτεχνίας μάλλον θα ήταν άστοχη και επισφαλής ως προς τα συμπεράσματά της.

Σε οποιοδήποτε μέσο και μορφή, παραδοσιακό και μη, ένα λογοτεχνικό έργο και κατ' επέκταση μια καλλιτεχνική πράξη καλό είναι να τη θυμόμαστε για το μήνυμά της, την ψυχή της κι όχι για τους ήχους των κουδουνιών της, αναφέρει χαρακτηριστικά ο Bernajean Porter σε μια προσπάθεια να θέσει τα όρια μεταξύ μέσου και στόχου ενός έργου τέχνης.

Μπορεί οι κυριαρχίες και οι ισορροπίες να αλλάζουν ή να εξελίσσονται θεωρώντας άλλα σημεία ως όρια, αν υπάρχουν, ή παραβάσεις, η αναζήτηση όμως του νοήματος ακόμη κι όταν το άτομο ταλαντεύεται και μετακινείται ανάμεσα σε εικόνες, λέξεις, μορφές, ιδέες, μηνύματα και βιώματα εξακολουθεί να ορίζει την ύπαρξη του ανθρώπου και την αξία της τέχνης.

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Δανάη Ταχταρά

## Εξερευνώντας τον κόσμο της βινιέτας: Προσέγγιση στη μετάφραση κόμικ<sup>1</sup>

**[Σύνοψη]** Το κόμικ, παρόν στη ζωή μας από την παιδική μας ήδη ηλικία, είναι ένα είδος με ιδιαίτερα χαρακτηριστικά, το οποίο όμως δεν έχαιρε ως τώρα της προσοχής που του αξίζει. Τα τελευταία χρόνια, τόσο στο εξωτερικό όσο και στην Ελλάδα, το κόμικ βρήκε τη θέση του στα βιβλιοπωλεία, αλλά και στον ακαδημαϊκό χώρο. Αν και μεγάλο μέρος των κόμικ που διαβάζονται σήμερα στη χώρα μας αποτελούν μεταφράσεις, πόσο συχνά όμως συνειδητοποιούμε την ύπαρξη του μεταφραστή ή αναλογιζόμαστε τις δυσκολίες του εγχειρήματός του;

Ορισμένα από τα βασικά, ξεχωριστά χαρακτηριστικά αυτής της διαδικασίας είναι το ζήτημα της μετάφρασης ή όχι των γλωσσικών στοιχείων που εντοπίζονται στο φόντο μιας εικόνας, οι διαφορετικές στρατηγικές μετάφρασης των ονοματοποιιών και ο περιορισμός του χώρου, που είναι δυνατό να επηρεάσει τις επιλογές του μεταφραστή. Επίσης, είναι σημαντικό να λαμβάνουμε υπόψη όλους τους παράγοντες που παρεμβαίνουν στην εκδοτική διαδικασία και μπορούν να επηρεάσουν τη μετάφραση ενός κόμικ, τόσο τους ανθρώπινους, το διορθωτή και τον υπεύθυνο lettering μεταξύ άλλων, οι οποίοι θα λάβουν και θα επεξεργαστούν το μετάφρασμά μας, όσο και τους παράγοντες χρόνο και αμοιβή.

<sup>1</sup> Το κείμενο αυτό αποτελεί το θεωρητικό κομμάτι του Comics Translation Workshop που πραγματοποιήθηκε σε συνεργασία με τη Δρ. Ζωή Ρέστα και οργανώθηκε από το The Language Project στο πλαίσιο του 10<sup>ου</sup> Φεστιβάλ Οπτικοακουστικών Τεχνών (Κέρκυρα, 19/05/2016).

Danai Tachtara

## Exploring a world of images: An approach to the translating of comics

**[Abstract]** Comics, although present in our lives since our early years, constitute a genre with its own characteristics, which hadn't received the attention it deserved until now. Recently, comics found their place in bookstores, but also in academic research, abroad and in Greece as well. Even if most of the comics we read nowadays in our country are translations, how often do we realize the existence of the translators or think about the difficulties of their endeavor?

Some of the main, particular characteristics of this process can be: the translation or not of linguistic elements found in the background of a panel, the different strategies to be followed when translating onomatopoeias and space limitation, which may, possibly, affect the translators' choices. Moreover, it is important to take into consideration all factors intervening the publishing process, factors that could influence the translation of a comic; the human ones, for example, proofreaders and letterers, among others, who will receive and work on our translation, as well as factors like time and remuneration.

**T**α κόμικ έχουν μια θέση στη ζωή μας ήδη από την παιδική και εφηβική ηλικία. Όμως η μελέτη τους, ως είδος με τα ιδιαίτερα χαρακτηριστικά του, είχε παραμεληθεί για πολλά χρόνια. Πρώτος υπερασπίζεται την μαζική κουλτούρα, και συγκεκριμένα τα κόμικ, ο Ουμπέρτο Έκο με το βιβλίο του *Κήνσορες και Θεράποντες*, το 1964. Προσφέρει μία ανάλυση ορισμένων καρέ από το κόμικ *Steve Canyon*, με σχολιασμό της γλώσσας των κόμικ, και χρησιμοποιεί τον ήρωα Superman για να αναφερθεί στη μυθοποίηση των εικόνων και στη χρήση τους ως σύμβολα.

Τα κόμικ θεωρούνταν υποδεέστερο είδος, με κοινό τα παιδιά ή λίγους εναλλακτικούς του περιθωρίου. Στην Ελλάδα τα τελευταία χρόνια, με τη



συμβολή του *graphic novel*, το οποίο απευθύνεται σε ένα πιο ώριμο και ίσως πιο ευρύ κοινό, το κόμικ βρήκε τη θέση του σε πολλά βιβλιοπωλεία, πέρα από τα εξειδικευμένα στο είδος. Άρχισε να μελετείται και να προκαλεί το ακαδημαϊκό ενδιαφέρον. Στο Πανεπιστήμιο Αιγαίου δημιουργήθηκε η ομάδα ICONOTROPIA που έχει εκδώσει βιβλία και έχει οργανώσει συνέδρια. Στο ίδιο πανεπιστήμιο ολοκλήρωσε τη διατριβή του ο κομίστας Σολούρ, η οποία εκδόθηκε ως βιβλίο με τίτλο *Τα ελληνικά Comics*.

Ακόμα λιγότερης προσοχής χάρει η μετάφραση των κόμικ στην Ελλάδα, αν και υπάρχουν πλήθος ζητημάτων που αξίζει να μελετηθούν. Η διδασκαλία του αντικείμενου αυτού είναι πραγματικά περιορισμένη και δεν πραγματοποιείται σε πανεπιστημιακό επίπεδο, όπως η μετάφραση άλλων ειδών. Όσο γνωρίζω, το αντικείμενο διδάσκεται μόνο στο Κέντρο εκπαίδευσης μεταφραστών **meta|**φραση. Στο εξωτερικό υπάρχει ως αντικείμενο διδασκαλίας, αν και δεν είναι ιδιαίτερα διαδεδομένο. Στο Πανεπιστήμιο της Μάλαγα (Ισπανία), για το οποίο γνωρίζω προσωπικά, η μετάφραση των κόμικ χρησιμοποιείται ως εργαλείο εκμάθησης σε προπτυχιακό επίπεδο, υπάρχει ως μεταπτυχιακό μάθημα και έχει αποτελέσει θέμα δύο εξειδικευμένων σεμιναρίων.

Ωστόσο, η πρακτική της μετάφρασης κόμικ ξεκινά με τα πρώτα ξένα κόμικ που εισήχθησαν στην ελληνική αγορά. Πρώτα μεταφράζονται τα *Classics Illustrated*, τη δεκαετία του 50, αλλά δημιουργούνται και ιστορίες ελληνικού περιεχομένου.



εικόνες [επάνω]: Παραδείγματα εξωφύλλων από τα *Classics Illustrated* και *Κλασσικά Εικονογραφημένα* (Τα ελληνικά Comics, σ. 90-91).

Παρόλο που οι περισσότεροι έχουμε μεγαλώσει με ξένα κόμικ (η εγχώρια παραγωγή ήταν πάντοτε σαφώς πιο περιορισμένη από την ξένη), δηλαδή με μεταφρασμένα κόμικ, πόσες φορές άραγε έχουμε σκεφτεί τον μεταφραστή/στρια, αυτόν που έκανε εφικτή την ανάγνωσή τους όταν ήμασταν παιδιά, τη διαδικασία και τις συνθήκες δουλειάς τους; Έχουμε συζητήσει και διαπιστώσει πολλάκις τον δευτερευούσης σημασίας ρόλο που αποδίδεται στους μεταφραστές, αλλά αν μιλάμε για παραμέληση του μεταφραστή σε λογοτεχνικά είδη, όπως η ποίηση ή η πρόζα, τότε οι μεταφραστές των κόμικ είναι συχνά ανύπαρκτοι, καθώς υπάρχουν περιπτώσεις που ούτε καν αναφέρονται.

Στη συνέχεια, μέσα από την υπόθεση πρότασης ενός κόμικ προς μετάφραση σε έναν εκδοτικό οίκο και την ανάθεση της δουλειάς σε εμάς, θα προσεγγίσουμε ορισμένα ζητήματα γύρω από τη μετάφραση αυτού του είδους. Θα δούμε παραδείγματα από τρία κόμικ, το *Habibi* του Craig Thompson (πρωτότυπο και μετάφραση στα ελληνικά από εμένα, χωρίς όμως να έχει εκδοθεί), το *Rébétiko. La mauvaise herbe* του David Prudhomme (πρωτότυπο, ισπανική και ελληνική μετάφραση) και το *Chico y Rita* των Javier Mariscal και Fernando Trueba (πρωτότυπο, αγγλική μετάφραση και μετάφραση στα ελληνικά στο πλαίσιο της διπλωματικής μου για το μάστερ). Επέλεξα τα κόμικ αυτά γιατί θέτουν ενδιαφέροντα μεταφραστικά προβλήματα.

Ας υποθέσουμε ότι έχουμε εντοπίσει ένα ξένο κόμικ, το οποίο θεωρούμε ότι θα έχει απήχηση στο ελληνικό κοινό, κι έχουμε επίσης αποφασίσει τον εκδοτικό στον οποίο θέλουμε να το προτείνουμε, σύμφωνα με το προφίλ αυτού.

1. Επιλέγουμε μερικές σελίδες για μετάφραση (όχι πολλές, αρκετές όμως για να σχηματίσει κάποιος μια ιδέα του έργου). Μεταφράζουμε το κείμενο. Το ιδανικό θα ήταν να παραδοθεί η μετάφραση αφού έχει γίνει lettering (η βασική χρήση των κατάλληλων προγραμμάτων δεν είναι περίπλοκη), εναλλακτικά μπορούν να παραδοθούν ξεχωριστά το πρωτότυπο και η μετάφραση σε word. Η πρόταση θα πρέπει να περιλαμβάνει τουλάχιστον τα φυσικά χαρακτηριστικά του βιβλίου, πληροφορίες για το έργο και τους δημιουργούς. Αν έχουμε επικοινωνήσει ήδη με τον ξένο εκδοτικό, μπορούμε να συμπεριλάβουμε τα στοιχεία επικοινωνίας του υπευθύνου για διευκόλυνση της συζήτησης για τα δικαιώματα<sup>2</sup>.

<sup>2</sup> Στην καθημερινή πρακτική, δεν απαιτείται από τους εκδοτικούς μία τέτοια πρόταση μετάφρασης. Ωστόσο, θεωρώ ότι είναι ένδειξη επαγγελματισμού και αναδεικνύει τη δουλειά του μεταφραστή.

2. Έστω ότι μας αναθέτουν τη μετάφραση. Πώς μπορούμε να παραδώσουμε το μετάφρασμα για να διευκολύνουμε τη δουλειά του υπευθύνου lettering και να αποφύγουμε παρανοήσεις;

Έχουμε, για παράδειγμα, μία σελίδα κόμικ. Χρησιμοποιούμε αρίθμηση για να υποδηλώσουμε τη μετάφραση κειμένου κάθε βινιέτας, 1. για την πρώτη και ούτε καθεξής. Αν έχουμε παραπάνω από ένα μπαλονάκι σε μία βινιέτα, τότε γράφουμε 1.1, 1.2, κλπ. Εάν έχουμε έντονη γραμματοσειρά, μπορούμε να οριοθετήσουμε το κείμενο που πρέπει να μπει σε *bold* βάζοντας πριν και μετά από αυτό αγκύλες με το γράμμα b, όπως βλέπουμε στο παράδειγμα πιο κάτω. Η ιδιομορφία κάποιας γραμματοσειράς ή κάποια άλλη υπόδειξη προς τον υπεύθυνο lettering μπορεί να δηλωθεί μέσα σε αγκύλες, π.χ. τρεμουλιαστή γραμματοσειρά ή κάλυψη κάποιων γραμμάτων από το σχέδιο. Οι ονοματοποιίες (ή άλλα στοιχεία προς μετάφραση) στο φόντο μπορούν να δηλωθούν ξεχωριστά. Υπάρχει περίπτωση να δοθούν οδηγίες από τον εκδοτικό για το πώς πρέπει να παραδοθεί η μετάφραση, σε αντίθετη περίπτωση ακολουθούμε μια τέτοια λογική (αρίθμησης και σημειώσεων) προς διευκόλυνση του lettering.

Εάν γνωρίζουμε τα βασικά του lettering, θα μπορούσαμε να παραδώσουμε ένα περίπλοκο κομμάτι και σε εικόνα, για αποφυγή σύγχυσης. Βλέπουμε στο επόμενο παράδειγμα ένα μέρος της μετάφρασης των ονομάτων ενός γενεαλογικού δέντρου, επάνω αριθμημένη, σε word, και κάτω βαλμένη στην εικόνα. Το ζήτημα δεν είναι να κάνουμε lettering ποιότητας, αλλά να παραδώσουμε όσο πιο σαφές μετάφρασμα.



εικόνα [αριστερά]: Παράδειγμα από το *Habibi* του Craig Thompson (σ. 21).

- 1  
<b>ΑΦΗΣΤΕ ΤΗΝ!<b>
- 2  
Μου ΑΝΗΚΕΙ! Δεν μπορείτε να την πάρετε!
- 3  
Ααγκ  
ΟΝΟΜΑΤΟΠ.1: ΜΠΑΦ [διαφορ.. λευκή γραμματ.]

ΣΕΛΙΔΑ 619

[ΠΑΝΩ]

41 ΙΗΣΟΥΣ 40 ΙΩΣΗΦ 39 ΙΑΚΩΒ 60 ΧΑΣΙΜ 61 ΑΜΠΝΤΟΥΛ ΜΟΥΤΑΛΙΜΠ

62 ΑΜΠΝΤΟΥΛΑΧ 63 ΜΩΑΜΕΘ

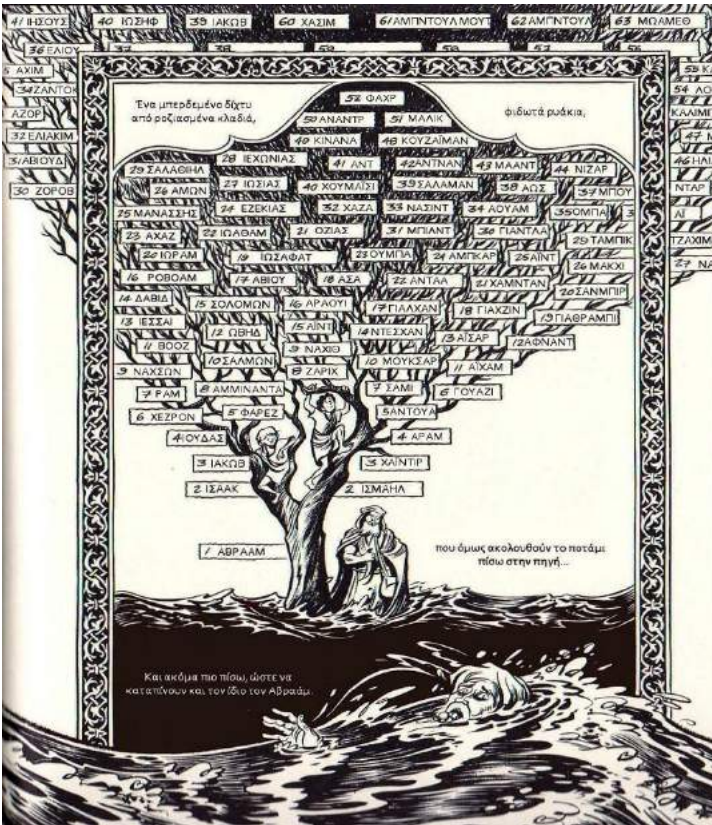
36 ΕΛΙΟΥΔ 37 ΦΙΦΑΖΑΡ [δε φαίνεται το κάτω μέρος των γραμμάτων]

38 ΜΑΤΧΑΝ [δε φαίνεται το κάτω μέρος των γραμμάτων] 59 ΑΜΠΝΤ ΜΟΥ-

ΝΑΕ [δε φαίνεται το κάτω μέρος των γραμμάτων] 58 ΚΟΥΣΑΪ [δε φαίνεται

το κάτω μέρος των γραμμάτων] 57 ΚΟΥΑΜΠ [δε φαίνεται το κάτω μέρος

των γραμμάτων] 56 ΜΟΥΡΡΑ [δε φαίνεται το κάτω μέρος των γραμμάτων]

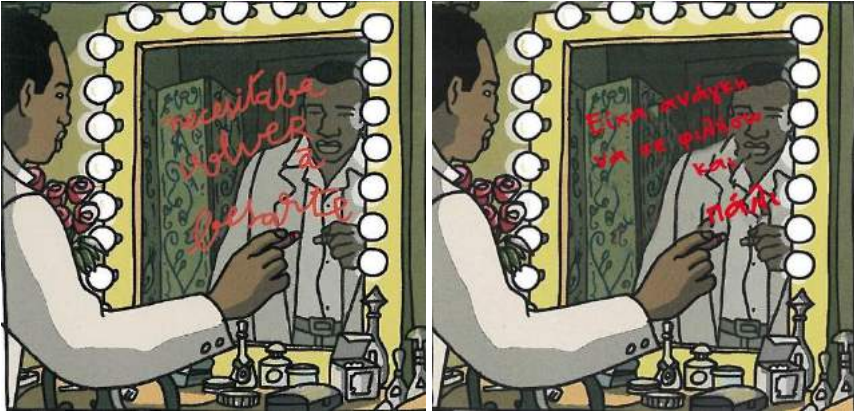


εικόνα [δεξιά]:  
 Παράδειγμα  
 από τη  
 μετάφρασή μου  
 του ίδιου κόμικ  
 (αδημοσίευτη).

3. Ας περάσουμε να δούμε κάποια παραδείγματα μεταφραστικών ζητημάτων στο κόμικ:

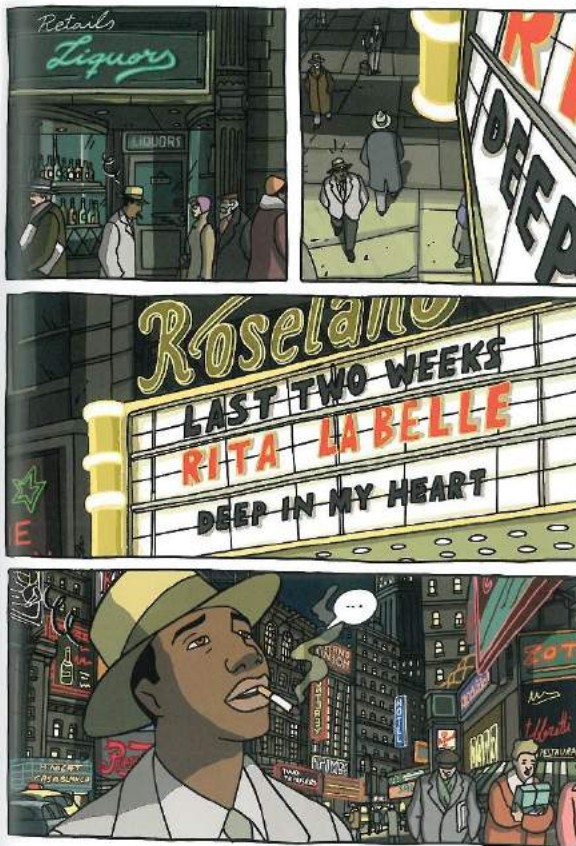
**Κείμενο στο φόντο της εικόνας.** Πολλές φορές, θα χρειαστεί να μεταφράσουμε, όχι μόνο το κείμενο στα μπαλονάκια ή στις λεζάντες, αλλά και στο φόντο της εικόνας. Εάν κάποιος κείμενο που βρίσκεται στο φόντο προσφέρει στην εξέλιξη της ιστορίας, τότε και ο αναγνώστης της μετάφρασης θα

πρέπει να είναι ικανός να το κατανοήσει. Βλέπουμε στη συνέχεια, στο *Τσίκο και Ρίτα* (σ.126) ένα μήνυμα που αφήνει ο Τσίκο στον καθρέφτη της Ρίτα. Το κείμενο αυτό μεταφράστηκε τόσο στην αγγλική έκδοση («I needed to come back to kiss you»), αν και με κάποια απόκλιση στο νόημα, όσο και στην ελληνική.



εικόνες [επάνω]: Παράδειγμα βινιέτας από τις δύο εκδόσεις του *Τσίκο και Ρίτα* , ισπανική και ελληνική (αδημοσίευτη).

Στη συνέχεια, ωστόσο, έχουμε τη σελίδα 147 από το ίδιο κόμικ με φωτεινές επιγραφές από κινηματογράφο και μπαρ. Τα ονόματα αυτά αποτελούν μέρος του σκηνικού, δεν προσφέρουν στην αφήγηση, αλλά στη δημιουργία μιας αίσθησης (γι' αυτό και βρίσκονται σε ξένη γλώσσα προς το πρωτότυπο) και θα πρέπει να μένουν αμετάφραστα (όπως έγινε και στις δύο μεταφράσεις).



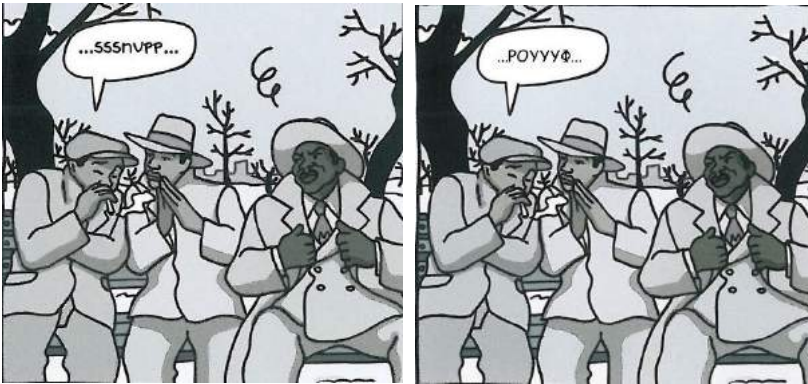
347

εικόνα [επάνω]: Σελίδα από το *Τσίκο και Ρίτα*, χωρίς αλλαγές και στις τρεις εκδόσεις.



Στη συνέχεια μπορούμε να δούμε μερικά παραδείγματα μετάφρασης ονοματοποιιών από το *Τσίκο και Ρίτα* και *Ρεμπέτικο*.

Το πρώτο παράδειγμα (σ. 137) είναι μία ονοματοποιία που υποδηλώνει τη ρουφηξιά στο τσιγάρο. Στα ισπανικά το *snur* δεν είναι μια καθιερωμένη ονοματοποιία, πιθανότατα πρόκειται για έμπνευση του δημιουργού. Στην αγγλική μετάφραση έχουν βάλει την ονοματοποιία *ruff* που σημαίνει “to breathe smoke from a cigarette, in and out of the lungs” (Merriam Webster), ωστόσο η γνώμη μου είναι ότι αναφέρεται περισσότερο στο φύσημα του καπνού, το αντίθετο δηλαδή απ’ ότι στην βινιέτα. Στη δική μου μετάφραση, αρχικά έψαχνα να δημιουργήσω μία ονοματοποιία που θα αποτελούνταν από γράμματα που αντιπροσωπεύουν τον ήχο του ρουφήγματος. Στο τέλος, καθώς δεν έμενα ικανοποιημένη, επέλεξα να ακολουθήσω τη μέθοδο της αγγλικής γλώσσας που χρησιμοποιεί ρήματα που δηλώνουν κάποιον ήχο, κι έτσι επέλεξα το *ρουφ*.



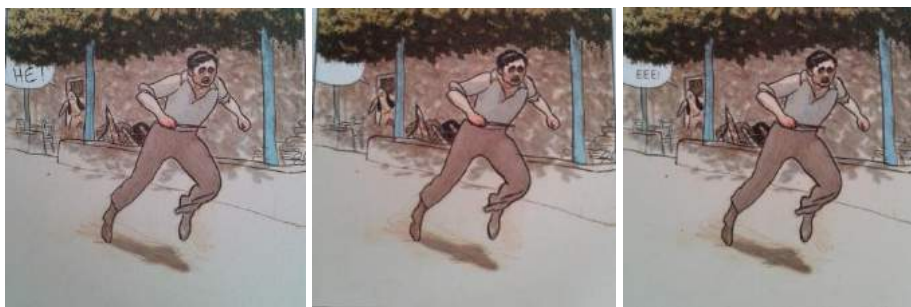
εικόνες [επάνω]: Παράδειγμα βινιέτας από τις δύο εκδόσεις του *Τσίκο και Ρίτα*, ισπανική και ελληνική (αδημοσίευτη).

Στο δεύτερο παράδειγμα (σ. 190) βλέπουμε τη Ρίτα που στη μία βινιέτα μαρκάρει ένα νούμερο τηλεφώνου και στη δεύτερη «ακούμε» το τηλέφωνο που καλεί. Στην αγγλική μετάφραση, η πρώτη ονοματοποιία έμεινε ίδια, ενώ η δεύτερη μεταφράστηκε ως *dring*, που όμως είναι ο ήχος του κουδουνίσματος ενός τηλεφώνου. Στη μετάφρασή μου επέλεξα το *τρουτ* για το μαρκάρισμα του τηλεφώνου, ονοματοποιία που δημιούργησα για την περίπτωση, και το *τουτ* για το τηλέφωνο που καλεί.



εικόνες [επάνω]: Παράδειγμα βινιέτας από τις δύο εκδόσεις του *Τσίκο και Ρίτα*, ισπανική και ελληνική (αδημοσίευτη).

Στο τρίτο παράδειγμα, από το *Ρεμπέτικο* (σ. 31), κάποιος φωνάζει έναν άλλο που τρέχει με το μαχαίρι (he!), ενώ υποτίθεται ότι το δέντρο καλύπτει τα προηγούμενα λόγια του. Στην ελληνική μετάφραση χρησιμοποιείται εύστοχα το εεε!, στην ισπανική ωστόσο, βλέπουμε ότι πέρα από τα υποτιθέμενα λόγια πίσω από το δέντρο, το μπαλονάκι μένει άδειο, χωρίς κάποια προφανή εξήγηση.



εικόνες [επάνω]: Παράδειγμα βινιέτας κι από τις τρεις εκδόσεις του *Rébétiko La mauvaise herbe* (David Prudhomme, © Futuropolis, Paris, 2009), γαλλική, ισπανική και ελληνική.

Βλέπουμε λοιπόν ότι οι ονοματοποιίες όχι μόνο δεν πρέπει να μένουν αμετάφραστες, αλλά επιπλέον, υπάρχουν διάφορες στρατηγικές μετάφρασής τους. Άλλες εύστοχες και άλλες όχι.

**Περιορισμός χώρου.** Στη μετάφραση κόμικ πρέπει να έχουμε υπόψη έναν σημαντικό περιορισμό, τον χώρο (κοινό χαρακτηριστικό με τον υποτιτλισμό), ειδικά όταν μεταφράζουμε προς τα ελληνικά που είναι μια γλώσσα λιγότερο συμπυκνωμένη, για παράδειγμα, από τα αγγλικά. Στην περίπτωση αυτή, η ιδανική μετάφραση μπορεί να μην χωράει στον υπάρχοντα χώρο (ή είναι πιθανό να περισσεύει χώρος) κι έτσι θα πρέπει να την προσαρμόσουμε, με όσο το δυνατόν καλύτερα αποτελέσματα. Εάν το κόμικ είναι μικρό σε έκταση, μια λύση για τον έλεγχο του χώρου θα ήταν να περαστεί το πρωτότυπο κείμενο σε word και από κάτω να προσθέτουμε τη μετάφραση, για να μπορούμε να συγκρίνουμε το μέγεθος των δύο κειμένων.

εικόνα  
[αριστερά]:  
Παράδειγμα από  
το *Habibi* του Craig  
Thompson (σ.  
273).



Το παράδειγμα από το *Habibi* (σ. 273) που βλέπουμε εδώ λέει:

1. ...the fourteen-year-old son of another courtesan was murdered [60 χαρακτήρες με κενά]
2. Found strangled in the qafes. [29 χαρακτήρες με κενά]
3. In the very place designated for his protection. [48 χαρακτήρες με κενά]

Για το *qafes*, που είναι τα ιδιαίτερα διαμερίσματα κάθε εταίρας, δεν βρήκα μετάφραση στα ελληνικά και ήθελα να το αποδώσω περιφραστικά ώστε να είναι πιο κατανοητό, όμως ο δημιουργός ζήτησε να παραμείνει η λέξη. Επέλεξα να τη μεταγράψω και πρόσθεσα «του χαρεμιού» για να υποδηλώσω έστω ότι πρόκειται για χώρο του χαρεμιού. Τότε όμως η πρόταση θα έβγαινε πολύ μεγαλύτερη:

2. Found strangled in the qafes. [29]
2. Βρέθηκε στραγγαλισμένος στα κάφας του χαρεμιού. [47]

Έσβησα τότε το «στραγγαλισμένος»:

2. Βρέθηκε στα κάφας του χαρεμιού. [31]

Και το μετέφερα, ως «στραγγαλίστηκε» στο επάνω μπαλονάκι για να εξοικονομήσω χώρο στο δεύτερο, αφού έσβησα το γενικό “murdered”.

1. ...the fourteen-year-old son of another courtesan was murdered [60]

1. ...ο δεκατετράχρονος γιος άλλης εταίρας στραγγαλίστηκε [52]

Έτσι το παράδειγμα έμεινε ως εξής, παρόμοιο σε έκταση με το πρωτότυπο:

1. ...ο δεκατετράχρονος γιος άλλης εταίρας στραγγαλίστηκε [52]

2. Βρέθηκε στα κάφας του χαρεμιού. [31]

3. Ακριβώς στο μέρος που προοριζόταν για την προστασία του. [56]

Τέλος,

4. Όταν έχουμε έτοιμη την μετάφραση, την παραδίδουμε όπως είδαμε νωρίτερα, και υπό ιδανικές συνθήκες βρισκόμαστε σε επαφή με τον διορθωτή και τον υπεύθυνο lettering για τυχόν αλλαγές.

Όσον αφορά το ζήτημα της αμοιβής για τη μετάφραση κόμικ, στην Ισπανία η μέση τιμή είναι στα 2,5-4 ευρώ ανά σελίδα, ενώ πολλές φορές πρόλογοι και επίλογοι πληρώνονται ανά χαρακτήρα. Στη Γαλλία ισχύουν οι διπλάσιες τιμές, ενώ στην Ελλάδα η τιμή καθορίζεται ανά 16σέλιδο, όπως δηλαδή με τα υπόλοιπα βιβλία κι εξαρτάται από τη γλώσσα (π.χ. περίπου 100 ευρώ για τα αγγλικά και 120ευρώ για τα γαλλικά)<sup>3</sup>.

Κλείνοντας, μπορούμε να δούμε μερικούς συνδέσμους ενδιαφέροντος για το κόμικ στην Ελλάδα και το εξωτερικό, καθώς και ένα γλωσσάριο με τους βασικούς όρους του κόμικ.

<sup>3</sup> Οι πληροφορίες αυτές προέρχονται από επαγγελματίες της μετάφρασης όσον αφορά την Ισπανία και τη Γαλλία, ενώ για την Ελλάδα από τον υπεύθυνο εκδόσεων του εκδοτικού οίκου ΚΨΜ, κ. Δημήτρη Γκόβα.

Ακαδημία Ελληνικών Βραβείων Κόμικ

<http://ebk.gr/academy/>

Φεστιβάλ Κόμικ στην Αθήνα

<http://www.comicdom-con.gr/>

Φεστιβάλ Κόμικ στη Θεσσαλονίκη

<http://thecomicon.gr/>

Λέσχη Φίλων Κόμικ (Αθήνα)

<http://www.lefik.gr/>

Βιβλιοθήκη Κόμικ (Αθήνα)

<http://athenscomicslibrary.gr/>

Διεθνές Φεστιβάλ Κόμικ της Ανγκουλέμ

<http://www.bdangouleme.com/>

Διεθνές Φεστιβάλ Κόμικ της Βαρκελώνης

<http://ficomic.com/inici.cfm>

## Γλωσσάριο με βασικούς όρους του κόμικ

Κόμικ («εικονοκείμενο»<sup>4</sup>): Γενικός όρος που περιλαμβάνει το graphic novel, webcomics, κλπ., και αναφέρεται στην εξιστόρηση μιας ιστορίας με ορισμένο μέγεθος, συνήθως μέσω συνδυασμού κειμένου (μπαλονάκια/συννεφάκια) και εικόνας (καρέ/βινιέτες/πάνελ).

Bandes Dessinées/Fumetti: Συνώνυμα του «κόμικ», αναφέρονται αντίστοιχα στα γαλλοβελγικά και ιταλικά κόμικ.

Manga: Ιαπωνικά κόμικ.

Graphic novel («εικονογραφηγήμα», «γραφιστόρημα»<sup>5</sup>): Όρος που κυκλοφορεί ήδη από τη δεκαετία του '60 και αναφέρεται συγκεκριμένα σε κόμικ που εξιστορεί αυτοτελή ιστορία (όχι σε συνέχειες) σε μέγεθος βιβλίου, συνήθως με πιο πολύπλοκη και ποικίλη θεματολογία. Π.χ. (αυτο)βιογραφικό, ιστορικό, δημοσιογραφικό.

Webcomic: Κόμικ που δημοσιεύονται στο διαδίκτυο.

<sup>4</sup> Προτεινόμενος όρος για την ελληνική γλώσσα (μη καθιερωμένος)

<sup>5</sup> Ομοίως

Fanzine: Περιοδικά με κόμικ που εκδίδονται και προωθούνται συνήθως από τους ίδιους τους δημιουργούς.

Lettering: Μέθοδος με την οποία προστίθεται το κείμενο στο κόμικ (ή αφαιρείται για να προστεθεί στη συνέχεια η μετάφραση).

Ονοματοποιία: Εικονογλωσσικό<sup>6</sup> στοιχείο που υποδηλώνει μία ψυχική διάθεση ή ένα συναίσθημα, που μιμείται ή αναπαράγει τον ήχο μίας ηχητικής πηγής ή πράξης ή τη φωνή ενός ανθρώπου ή ζώου.

Καρέ/βινιέτα/ πάνελ: Τετράγωνα στα οποία χωρίζεται συνήθως μία σελίδα κόμικ.

Μπαλόκι/Συννεφάκι διαλόγου: Χώρος όπου περιλαμβάνεται το κείμενο του κόμικ.

Λεζάντα : Χώρος όπου συνήθως τοποθετείται η φωνή του αφηγητή.

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F. Trueba & J. Mariscal, *Chico & Rita*. Madrid: Sinsentido 2010.

F. Trueba & J. Mariscal, *Chico & Rita*, μτφ. H. Curtis. London: Self Made Hero 2011.

<sup>6</sup> Δεδομένου ότι στο κόμικ η ονοματοποιία μπορεί να είναι μέρος αναπόσπαστο του σχεδίου. Επίσης με το χρώμα ή τη γραμματοσειρά μπορεί να ενισχύεται ο ήχος που δηλώνεται γλωσσικά.

Konstantinos Tsioutas

## SoLAN: Workshop on Streaming Sound over IP Networks

**[Abstract]** Sound over LAN is an interactive workshop for postgraduate students. The aim of the workshop is to present ways of streaming audio over a Local Area Network. The concept of streaming audio over IP Networks derives from the need for a service that will allow musicians to perform music while placed in different places. Network Music Performance (NMP) takes place when two or more musicians perform over a LAN or over internet. Although there are many platforms offering remote performance for the members of a music band, at present NMP is impossible to happen mostly because of the internet delay and the end user phone lines which have very low capacity (ADSL for many countries). NMP can only happen over a very fast local network, such as a university LAN.

**[Keywords]** Network Music Performance, Audio Compression, Streaming Audio

**E** existing scientific work. There are various implementations of NMP beginning from John Cage, till today with Soundjack, ninjam, Diamouses and other platforms. Also there is a strong academic research on the field of audio codecs used in NMP like ULD (Ultra Low Delay, Fraunhofer Institute) and opus-codec (Mozilla).

**Architecture.** The framework used in order to produce audio streaming, is the **gstreamer** framework. Basic concept of SoLAN is to present this open source framework and the abilities of the tools that it provide. Network communication model used in SoLAN is server – client type and each client is sending its audio stream to the server and the server is mixing all the streams to a mixed one and send it back to the clients.



Using gstreamer this can be done with some very useful tools such as gst-launch, udpsink, udpsrc etc. Mixing is being done on the server using UDP protocol, in the transportation layer.

Server does not decode or encode audio. So it is not consuming big CPU power to make the mix.

The audio stream can be compressed with **opus encoder-decoder** using various compression rates as well as uncompressed like PCM audio.

**Subjects Discussed.** The participants were introduced to the OSI Network Architecture and some basic protocols of the TCP/IP stack. Also a discussion took place regarding how Internet works and what is really happening when somebody uses **skype** or other platforms to communicate with another person.

Additionally, issues like network jitter and audio quality were discussed in order to outline the problems occurred when using NMP.

**Hands on Lab.** In this section three of the participants were placed in three different rooms of the University building. Each one had a music instrument, a microphone, a mixing console and a computer connected to the University LAN. All the computers were using Ubuntu Linux operating system and gstreamer framework installed and configured.

The server was placed in the central classroom of the workshop and was configured and controlled by the presenter.

After real time pre-communication, the three musicians started performing together a music piece. The quality was very good using uncompressed audio and the delay was very small.

Some of the participants took the role of controlling the audio streams via the server and used the right gstreamer commands.

**Conclusions.** After the Hands on LAB section all the participants concluded that it's very difficult to perform music through Internet in very big distances. They all realized that NMP is something that can be done in home

using a simple fast Ethernet switch and some computers but not using Internet. Finally there was a discussion about future work that can be done on the network architecture and protocols in order to reduce big delays and improve NMP service.



image [left]:  
Simple NMP topology.

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Bill Psarras

## Street and Spatial Stories: Performing the Transgressive Step

**[Abstract]** The current paper explores the transgressive aspects of walking as an aesthetic practice through selected walking-oriented artworks, actions and performances within the urban context of the late 20<sup>th</sup> and early 21<sup>st</sup> century globalised city. Initiating from the aesthetic and methodological concepts of flaneur and psychogeography which have been reverberating throughout 20<sup>th</sup> century, this paper considers the transgressive element being approached not only as a radical action but also as a series of sophisticated site-specific performances including author's one (i.e. *Francis Alÿs, Susan Stockwell, Regina Galindo, Dominique Baron, Tim Knowles, Bill Psarras*) which bring together senses, poetry, repetition, objects, places, technologies into a "performative constellation" with poetic and political implications. The paper touches on emerging methodological issues of what it means to walk *with* objects/ technologies/ people and *into* places (Lee & Ingold), trying to find emerging commonalities while discussing the transgressive of such spatial actions within the multimedia urban landscape.

Note: The current paper has as a starting platform the workshop of the author; entitled "*Street and Spatial Stories: The Poetics and Politics of Walking*" which took place in the Department of Audio and Visual Arts during "Taboo-Transgression-Transcendence" International Conference (May 2016).

### **1. Transgressive Reverberations of Flaneur and Psychogeography.**

Walking in the city has a long-standing tradition with social, political and cultural impact on the production of public space. It constitutes an action with various embodied and outer intensities – ranging from the sensory and the emotional to outer social and cultural ones. The particular emergence of

the concept of flaneur by Charles Baudelaire in the 19<sup>th</sup> century Parisian context, revealed a wandering male<sup>7</sup> figure who went observing the changing modernity and social rhythms of the everyday. Flaneur was characterized by a state of free mobility, which allowed him to transgress different social, cultural and sensory layers of the city. Previous accounts have described flaneur as a “connoisseur of detail”<sup>8</sup>, but I could describe him as “a moving joint between the socio-spatial realities of the city [...], an animated ‘knot’ with intellectual capacities who celebrates the flourishing urbanity”<sup>9</sup>. Baudelairean flaneur wandered through the Parisian streets with an unhurried gait, while the phantasmagoria of display established itself in the changing city. For this wandering and elegant figure the streets were the “intérieur” that allowed him to be “a roving soul in search of a body”<sup>10</sup>.

Walter Benjamin was mainly the one that recovered flanerie in the early 20<sup>th</sup> century city. Walking was also a source for inspiration for him as it formed the medium through which he produced a series of aesthetic texts (what he called “urban diaries” of several cities he lived and walked). While

<sup>7</sup> Flaneur was mainly associated with the male walking activity in the streets. However, there are several examples of female activity (early flaneuses) of the 19<sup>th</sup> century and early 20<sup>th</sup> century as for example George Sand (1804-1876) who dressed on men’s clothes to wander freely in the streets [with further performative implications] and also Virginia Woolf (1882-1941) (also R. Solnit, *Wanderlust: A History of Walking*. New York: Penguin Books 2001, 203). While flanerie was a gendered issue, this paper focuses on both male and female walking artists in order to highlight that spatial practices have experienced (apart from sensory, technological, performative, geographical) one more “turn”: the *transgression* of gender.

<sup>8</sup> S. Birkerts, “Walter Benjamin, Flaneur: A Flanerie”, *The Iowa Review* 13, 1982, 164-179, 165.

<sup>9</sup> V. Psarras, *Emotive Terrains: Exploring the Emotional Geographies of the City through Walking as Art, Senses and Embodied Technologies*. Ph.D Thesis. London: Goldsmiths University of London 2015, 25.

<sup>10</sup> Baudelaire (1869), in: W. Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. H. Zohn. New York: Verso 1973, 55.

Baudelairian flaneur focused on the fleeting experience of the city, the Benjaminian<sup>11</sup> flaneur observed social constellations and emerging phantasmagoria of the city – adopting a critical, aesthetic yet distant gaze. Others have described Benjaminian flaneur as an allegorist and an urban archaeologist<sup>12</sup>. To remain critical, early conceptions of flanerie and aesthetic walking remained passive if we compare them to later practices of psychogeographical *dérive*. However, the Baudelairian flaneur was the man “of” – rather than “in” – the crowd<sup>13</sup>, something that shows us the positionality of flaneur at the centre of a vivid network of social flows and urban atmospheres. In other words, a wandering personal who constantly adjusts and re-adjusts the “threads” of the surrounding stimuli<sup>14</sup>. The latter signifies a transgressive implication of flaneur for the early 20<sup>th</sup> century city.

On the other hand, while Surrealists and related intellectual voices found common inspiration on the practice of flanerie by adopting elements in their own interpretations<sup>15</sup> of the urban experience – Situationists International (1957) went into more radicalised versions of walking; considering flaneur and surrealist deambulation as passive concepts of urban voyeurism towards the imposed spectacle by the capital. Psychogeographical *dérive* – as described by Guy Debord<sup>16</sup> – was the “technique of rapid passage through varied ambiances” combined with “playful” and critical elements applied by

<sup>11</sup> For reasons of abbreviation, I will use “Baudelairian” and “Benjaminian” to indicate the focus of each writer.

<sup>12</sup> D. Frisby, “The Flaneur in Social Theory”, in: K. Tester (ed.) *The Flâneur*. New York: Routledge 1994, 81-111, 98.

<sup>13</sup> K. Tester (ed.), “Introduction”, in: *The Flâneur*. London: Routledge 1994, 1-22, 3.

<sup>14</sup> Also V. Psarras, *Emotive Terrains: Exploring the Emotional Geographies of the City through Walking as Art, Senses and Embodied Technologies*, 175.

<sup>15</sup> Surrealists’ *deambulation* (early 1920’s) was a way of getting into contact with the subconscious part of the city (also F. Careri, *Walkscapes: Walking as an Aesthetic Practice*. Barcelona: Gustavo Gili 2002).

<sup>16</sup> G. Debord, “Theory of the *Dérive*”, 1958, <http://tinyurl.com/49ywp> (accessed 11/16/2016).

the walkers. Psychogeographical *dérive* was a transgressive method, which aimed to get ahead the mundane everydayness in search of the excitement of body and senses<sup>17</sup>. Such actions – mainly in Paris and London – were trying to penetrate the urban atmospheres by examining the emotional impact on the walker. Psychogeography underlined its transgressive character in both discipline-level but also in documentation/output level. Examining it through discipline lenses, Situationists revealed new theoretical and methodological insights in the intersections of art, geography, psychology and (later) urban studies. What is more, while Benjaminian *flanerie* and Surrealists' *deambulation* focused mainly in the production of aesthetic texts and poems<sup>18</sup> – Situationists' *dérive* was depicted through maps; and thus bringing cartography to a new level by creating a series of maps illustrating the subjective urban experience of such spatial actions.

Adopting a critical stance, the evolution of *flaneur* revealed a transgressive figure with aesthetic, distant and romantic implications while moving freely through the constantly changing city. *Flaneur* was the man of boundaries and of thresholds because everything was thriving there. Thus such figure was defined by an in-betweenness either in social or sensory level, capable of extracting qualities of the past by looking straight in the future, as the critical eye of an archaeologist. What is more, while *flaneur* and psychogeographical *dérive* seemed contrasted – they share a transgressive character. Similarly, Situationists understood the social space of the city as “blanketed by stratum after stratum of commodities”<sup>19</sup>. A critical unpacking of Debord's description shows a stratified geological understanding of the urban spectacle, which reminds us of the Deleuzian focus on this epistemological metaphor. The transgression of such urban stratifications through

<sup>17</sup> S. Sadler, *The Situationist City*. MA: The MIT Press 1998, 80.

<sup>18</sup> It is also necessary to mention the nocturnal photographic series of Surrealist photographer *Brassai*, which resulted from his wandering in Parisian public space.

<sup>19</sup> G. Debord, *The Society of the Spectacle*. New York: Zone Books 1995, 29.

various ways (*later in the 20<sup>th</sup> century augmented through embodied technologies*) indicate an emerging performative element, which I will discuss throughout this paper.

**2. The Street as Public Skin: Materiality, Imagination and the Taboo of Spatial Statement.** Both city and walker constitute a bidirectional relationship, as sensing is closely associated with the emergence of outer stimuli<sup>20</sup>. The material and cultural history of city<sup>21</sup> is extended throughout the centuries. The impact of Enlightenment and Industrial Revolution on society, culture and economy defined our later modern and postmodern reality during 20<sup>th</sup> century – what David Harvey calls “century of urbanization”<sup>22</sup>. Public space and urban materiality changed throughout the last two centuries in terms of its surfaces, the surrounding architecture, the spatial mobilities and the ubiquitous (often mundane) technologies among other elements. This had a dramatic sensory, emotional and socio-cultural impact on walking practices.

In this paper, I develop a particular interest on the spatial pattern of street. These sites were always the meeting place for a wide range of activities and various flows. Since 18<sup>th</sup> century, the development and construction of streets and pavements had further sensory and social implications, as they became sites of cleanness indicating smoother experience while walking<sup>23</sup>. Yet, McQuire observes that the changing street character shifted from spatial linking places to wider platforms of experience – an experience that

<sup>20</sup> V. Psarras, *Emotive Terrains: Exploring the Emotional Geographies of the City through Walking as Art, Senses and Embodied Technologies*, 180.

<sup>21</sup> An interdisciplinary field known as *urban studies* with socio-cultural interest.

<sup>22</sup> D. Harvey, *Megacities Lecture 4: Possible Urban Worlds*. Amersfoort: Twynstra Guide Management Consultants 2000, 7.

<sup>23</sup> Ogborn (1998), in: T. Ingold, *Being Alive: Essays on Movement, Knowledge and Description*. New York: Routledge 2011, 42.

includes flows of people, technologies and commodities<sup>24</sup>. However, the system of streets stems from a pre-design process with further sensory, aesthetic and political implication and the latter triggers questions on regulations or potential constraints. From the era of Haussmannization (Paris, 19<sup>th</sup> century) to later 20<sup>th</sup> century examples of cities, streets and public space have opened a discourse regarding the turn of such spaces to “corridors for public procession” or “instruments for urban control”<sup>25</sup>. Yet, streets have to be considered not only as material channels of flows but also (and most importantly) as a social space. Drawing from this, Lefebvre’s crucial theory on the public space as a social product<sup>26</sup>; namely a space made of (inter)actions, thoughts, control and power dynamics makes apparent that the street is not just a transient, in-between space of urban materiality but also an “urban artery” where social life of visible and invisible layers thrives through constant exchange.

Gradually passing to its materialities, the very core material of the street is asphalt, a mundane, global and ubiquitous material; often considered as a “pervasive element of our urban imaginary”<sup>27</sup>. Historically, asphalt has triggered contradictory opinions since its inaugural use. Such a discourse has seen asphalted street as “channel of civilization” or a meeting space with democratic implications, while others have described it as “technoprimitive” surface that implies both archaic tyranny and glorious future<sup>28</sup>. Therefore, I could describe streets as the public skin of the city – the intersecting space of senses, social and urban – in the same way that French philosopher Serres

<sup>24</sup> S. McQuire, *The Media City: Media, Architecture and Urban Space*. London: Sage 2008, 40.

<sup>25</sup> A. Vidler, “The Scenes of the Street”, in: S. Anderson (ed.), *On Streets*. London: The MIT Press 1978, 29-111, 30.

<sup>26</sup> H. Lefebvre, *The Production of Space*, trans. D. Nicholson-Smith. Oxford: Blackwell 1991.

<sup>27</sup> M. Zardini, *Sense of the City: An Alternate Approach to Urbanism*. Montreal: Canadian Centre for Architecture and Lars Muller Publishers 2005, 240.

<sup>28</sup> Larrañaga (1926), in: J. T. Schnapp, “Three Pieces of Asphalt” *GreyRoom* (MIT Press Journals) 11, 2003, 5-21, 12.



considers skin as the “variety of our mingled senses”<sup>29</sup>. The sensorium of everyday city is being met there; producing a vibrating skin with various traces, fissures and intensities. The latter implicates that such a public skin of the city is not a close system but a porous network – “a porous being”<sup>30</sup> with human and non-human inputs and outputs. Therefore, streets entail a vital role in the public life and the everyday as they form intersections, thresholds that social life manifests itself in various and extraordinary ways.

The changing face of 20<sup>th</sup> century city entailed one more element: that of its emerging rationality. The proliferation of surveillance systems and the blurred boundaries between private – public made apparent emerging semi-private or semi-public spaces. The emerging consideration of city’s places as hubs – part of a wider network of mobilities – revealed numerous examples of transit spaces and terminals – which anthropologically speaking have been called as “non-places”<sup>31</sup>. The planning and pre-design of the urban experience formed cities where sensory experience became an object of commodification and rationalization. So, where can a taboo of spatial enunciation be identified? Michel de Certeau in one of his influential accounts on walking in the city reflects on the idea of the everyday walkers. He delineates them as “bodies that follow the thicks and thinks of an urban text they write without being able to read it”<sup>32</sup>. In his theory, he identifies two processes: *tactics* and *strategies*. While the urban space is grasped through “strategies”; namely all those pre-planned designs and manipulations of power relationships that rationalise the space – “tactics” describe the often-autonomous

<sup>29</sup> M. Serres, *The Five Senses: A Philosophy of Mingled Bodies*, trans. M. Sankey & P. Cowley. New York: Continuum International Publishing Group 1985 (2008), 3.

<sup>30</sup> Merleau Ponty, in: M. Diaconu, “City Walks and Tactile Experience”, *Contemporary Aesthetics* 9, 2011, <http://tinyurl.com/jbpao8q> (accessed 11/20/2016).

<sup>31</sup> M. Augé, *Non-Places: An Introduction to an Anthropology of Supermodernity*. London: Verso 1995.

<sup>32</sup> M. de Certeau, *The Practice of Everyday Life*. Berkeley: University of California 1985, 93.

actions of everyday walker that they take advantage consciously or subconsciously of any fissure in the strategic public space in order to extract possibilities<sup>33</sup>. However, such an opinion by de Certeau may romanticise the anonymous walker in front of the dominant systematised urban planning, yet it shows the potential of walking within everyday context.

Before departing to the next section of this paper, it has to be reminded that walking really forms a “spatial acting out of the place”<sup>34</sup>, turning all the encountered spatial, sensory and social alphabet into an ephemeral composition with poetic and political implications. The latter can be grasped as a particular spatial statement – a spatial story, a trace with various intensities and significance – that every walker draws and re-draws within the urban context. At this point, an emerging question is – can such a spatial statement entail power? Within the changing metropolis of the 20<sup>th</sup> and 21<sup>st</sup> century, the urban experience has become multifaceted revealing numerous possibilities but also various constraints. What is more, the urban sensorium has been extended and augmented in various ways, affecting not only the visual and the sonic levels but also the smell and tactile ones. Various scholars have argued that everyday techno-materialities and “new urban prosthetics”<sup>35</sup> such as tube stations, walkways, escalators, moving terrains and ubiquitous terminals have resulted into a de-sensation of the walker<sup>36</sup>. Within such an accelerated environment where everything performs as a counterpoint – a hub for something else – the praxis of walking seems to have lost its inner significance; ascribing it a weakened and romanticised character. Yet, others

<sup>33</sup> Also V. Psarras, *Emotive Terrains: Exploring the Emotional Geographies of the City through Walking as Art, Senses and Embodied Technologies*, 59-60.

<sup>34</sup> M. de Certeau, *The Practice of Everyday Life*, 97.

<sup>35</sup> T. Boddy, “Underground and Overhead: Building the Analogous City”, in: M. Sorkin (ed.), *Variations on a Theme Park*. New York: Hill and Wang 1992, 123-154, 123.

<sup>36</sup> Also R. Sennett, *Flesh and Stone: The Body and the City in Western Civilization*. London: Faber 1994, 17-21; V. Psarras, *Emotive Terrains: Exploring the Emotional Geographies of the City through Walking as Art, Senses and Embodied Technologies* 183-184.

have argued that it is this kind of “vulnerability of walking [...] that turns out to be the walker’s greatest strength”<sup>37</sup>. Departing from this, in the next section, I will touch on the transgressive qualities of selected walking-based / performative artworks – having as guiding schema the process of *walking with something* and/or *someone into* places in order to explore how the performative constellation of objects, technologies, repetitive actions and statements unfolds more than ever its transgressive quality in the 21<sup>st</sup> century.

**3. Ambulatory transgression: The poetics and politics of walking *with* and *into*.** As described in earlier sections, the changing urban experience of the 20<sup>th</sup> century triggered an evolution of spatial practices with various i) aesthetic (i.e. flaneur), ii) experimental (i.e. deambulation), iii) radical (i.e. psychogeography), iv) performative (i.e. Land art, Fluxus era) or v) interdisciplinary and hybrid practices (i.e. contemporary artists). Contemporary artists have gone hybrid in relation to such practices, something I have called elsewhere as an emergence of “hybrid flaneur/flaneuse”<sup>38</sup>. In other words, hybrid flaneur/flaneuse can be understood as a “performative constellation” that merges aesthetic, romantic flanerier together with the political aspect of psychogeographical *dérive*, the playful and performative aspects of Land Art era and the technological, geographical and sensory attentiveness of contemporary art practices. Therefore, hybrid flaneur/flaneuse can be illustrated through a number of “turns” (i.e. sensory, social, technological, emotional e.t.c.) through various performative approaches. However, what I will focus in this section is the common methodological element that can be identified in several artists – that of walking *with* an object and *into* particular places (site-specificity).

<sup>37</sup> T. Davila, *Marcher, Créer: Déplacements, Flâneries, Dérives dans l’Art de la Fin du 20<sup>th</sup> siècle*. Paris: Editions du Regard 2002, 79.

<sup>38</sup> V. Psarras, *Emotive Terrains: Exploring the Emotional Geographies of the City through Walking as Art, Senses and Embodied Technologies* 217-219.

**The “Poetic Politics” of Francis Alÿs: Walking with Colour, Magnets and Fire.** Many contemporary walking-oriented works have been characterised by an integration of a material object, of technologies, of repetitive actions or of further poetic/political intentions. “Sometimes doing something poetic can become political and sometimes doing something political can become poetic”. In this way, Francis Alÿs described his work *The Green Line*<sup>39</sup> (2004) where he walked with a paint-can dripping colour towards the 1948’s Green Line that was drawn between Israel and Jordan. The work reveals a harmonic symbiosis of poetic and political intentions of the artist. While the work is walking-related with a performative character, the nature of object has been transformed into a liquid color, which ascribes it with a meaning of an “ambulatory shuttle”<sup>40</sup> and the artist as an “ambulatory weaver” of what has been divided in geopolitical terms. The dripping colour-can becomes a poetic and political extension of the artist in the very core of such in-between terrains. The concept of line turns into an elegant and transgressive element at the same time – it redraws an almost permanent meandering line that follows the intensities of Alÿs’s step, within the streets where the existing lines have been pre-designed by the law. The object of colour-can has been ascribed with performative connotations as it contributes practically into a spatial enunciation, which unfolds through time and public space. In earlier works of him such as the *Magnetic Shoes*<sup>41</sup> (1994), the artist walks into the city with attached magnets on his shoes; collecting random metallic bits of the urban tissue while his object (magnetic shoes) served as “an archival tool, a memory aid”<sup>42</sup>. The artist performs for hours his absurd

<sup>39</sup> *The Green Line* by Francis Alÿs © <http://francisalys.com/the-green-line/>.

<sup>40</sup> V. Psarras, *Emotive Terrains: Exploring the Emotional Geographies of the City through Walking as Art, Senses and Embodied Technologies* 83.

<sup>41</sup> *Magnetic Shoes* by Francis Alÿs © <http://francisalys.com/zapatos-magneticos/>.

<sup>42</sup> T. Davila, “Fables/Insertions”, in: T. Davila & M. Fréchuret (ed.) *Francis Alÿs*. Paris: Seuil

action in the streets as he takes his object out for a walk. His action draws connections to the famous metaphor of Walter Benjamin for the flaneur as someone who went botanizing in the asphalt<sup>43</sup>. Francis Alÿs is an artist often described as “an architect of the absurd”<sup>44</sup>, conducting walking actions with a strong poetic and political atmosphere; often resembling the Sisyphean repetitive action. The way he integrates the company of an object in his walk often becomes a spatial statement through duration and repetition – accompanying and inserting him into the urban tissue.

While his actions reveal a hybrid element of flanerier, performance and psychogeography, Alÿs has gone into further transgressive actions such as in *Re-Enactments*<sup>45</sup> (2000) when he walked in the streets of Mexico City with a gun in his hands waiting for something to happen. The police who arrested him stopped the performance, yet such an action reveals the thin line of social limits and the taboo of semiology within urban public space. In his latest work *The Paradox of Praxis 5*<sup>46</sup> (2013), Alÿs walked in the streets of Ciudad Juarez – a city in the borders of Mexico-US – well known as one of the most dangerous cities in the world. His action included walking and kicking a flaming ball around the streets of C. Juarez at night. Such a spatial statement unfolds within the dark streets; orange street lamps, the passing trains and police blue lights where all are visually combined with the warm yellow-orange flames of the object. The artist states that the work is not an audiovisual documentation but rather an action within “a fantasy dream space [...] a

2001, 37-77, 52.

<sup>43</sup> Also W. Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*.

<sup>44</sup> B. MacAdam, “Architect of the Absurd”, *ARTnews*, 2013, 100-105, 100, <http://ti-nyurl.com/jmnv82z> (accessed 11/24/2016).

<sup>45</sup> *Re-Enactments* by Francis Alÿs © <http://francisalys.com/re-enactment/>.

<sup>46</sup> *Paradox of Praxis 5* by Francis Alÿs © <http://francisalys.com/paradox-of-praxis/>.

dancing between reality and a dream"<sup>47</sup>. Speaking of walking, the prepositions *with* and *into* become apparent once more. Having passed from a variety of objects that trigger or accompany his actions, Aljys's flaming ball balances poetry and violence into an absurd but bold statement within time and space. He walks with fire (i.e. flaming football) in a way that the element inserts him within the absurdness of the place; a city defined as a boundary between two countries. The fire not only represents an evolving live element of the artist's intention to enlighten the darkness of such superimposed socio-political layers but it is also a sign of violence that has marked continuously that liminal place. Such a performative action brings in our minds the basic element of Aljys's work – that of balancing between the poetic and the political – the actual and the metaphorical. In the *Paradox of Praxis 5* the artist develops poetic strategies of resistance – what others have described as a process of "generating poetic politics"<sup>48</sup>. Such action is often made of repetition, which either transform action into something powerful or into something Sisyphean and fragile. As in other works of *Paradox of Praxis* series, the artist performs futile actions and labors – similarly, the artist goes out for a walk with a ball of fire, which marks an ephemeral imaginary map on the metaphorically destroyed landscape of this borderline city.

**Susan Stockwell: Walking *with* Lines.** Susan Stockwell's art has been closely associated with political, feminist and social issues, by exploring issues of public/private, thresholds, maps and territories. In her walking-based performance *Taking a Line for a Walk*<sup>49</sup> (2002), the artist walked in the streets that define Stockwell area in South London; performing an action

<sup>47</sup> M. Sheerin, "Poetry and Violence in the Work of Francis Aljys", *APOLLO: The International Art Magazine*, June 2016, <http://www.apollo-magazine.com/poetry-and-violence-in-the-work-of-francis-aly/> (accessed 11/25/2016).

<sup>48</sup> F. Blume (n.a.), "Paradox of Praxis 5 by Francis Aljys", *F. Blume website* description, <http://www.felixblume.com/paradox-of-praxis-5/> (accessed 11/24/2016).

<sup>49</sup> *Taking a Line for a Walk* by Susan Stockwell © <https://vimeo.com/103926626>.

related to marking and mapping. Her action acquires a performative character while she walks with a wearable / custom-made drawing machine filled with water-soluble white paint, leaving a continuous line in the streets. The ephemeral lines indicate the trace of the artist – yet the latter reminds us of de Certeau's (1984) opinion on the everyday invisible traces of the walkers in the city, which they are incapable of seeing them. However, in Stockwell's case<sup>50</sup>, the artist makes her trace visible through the extension of an object, which spatialises in various ways the performative. Stockwell's action becomes transgressive as she marks the pre-designed territory of the street to visualize her own story. The straight lines and geometric signs of street are visually contrasted with the shaky curvy line of the artist – an expressive line full of intensities, which reminds us the intellectual insights of Tim Ingold on the cultural aspect of lines<sup>51</sup>. The wearable machine of white colour acts performatively as a generator of artist's intentions. Also, it is of interest how she walks *into* the threshold-streets of Stockwell area, performing a site-specific action on the invisible and fluid borders of the area in comparison to the other London.

**Regina Galindo: Walking *with a bowl full of blood*.** The performance of Regina Galindo *Who Can Erase the Traces?*<sup>52</sup> (2003) constitutes a transgressive walking-oriented performance – highly political. The Guatemala-born artist initiated a walk from the National Palace to the Constitutional Court in Guatemala City; targeting the genocide of the country; accompanied by the object of a bowl full of human blood of which content had been purchased

<sup>50</sup> The same applies to the cases of Francis Alÿs (*The Green Line*, 2004; *The Leak*, 2002) but also on other technologically oriented spatial practices of Jeremy Wood (*Meridians*, 2005; *My Ghost*, 2000-2012), Christian Nold (*BioMapping*, 2004), Esther Polak (*Amsterdam Real Time*, 2002) and other locative media artists (see also D. Hemment, "Locative arts", *Leonardo* 39, 2006, 348-355).

<sup>51</sup> T. Ingold, *Lines: A Brief History*. New York: Routledge 2007.

<sup>52</sup> *Who Can Erase the Traces?* by Regina Galindo © <http://tinyurl.com/zj73rls>.

from a medical laboratory. Proceeding with a slow gait, the artist was recreating footsteps of blood through the city. Galindo walks slowly with the object and the blood and her action resembles a political ritual with poetic implications – in other words the transgressive boundaries between the poetic and the political (as in the case of Alÿs). Her action takes place between her and the city; between her and the social body, closely associated with the here and the now of the streets and pavements she walks into. As in other cases, the latter resembles to what Collins (2004) has described as “interaction ritual”<sup>53</sup>, a theory that suggests that the sharing of an action has to be unfolded within specific place, time and human parameters. The trace of Galindo is ephemeral, emotional and transgressive as it focuses on a sensitive social issue of her country; it is silent sigh in the asphalt, yet it screams in a symbolic manner the moment the soldiers who protect the palace stare at a bowl of human blood. Therefore, in her case the *walking with* method becomes a silent pilgrimage where the object is her footprints are the ingredients of a line where they are not rhythmical quantities but “enplanted along the line”<sup>54</sup>. In other words, they perform a sensory (i.e. tactile) shout for the thousands murders of civilians by the army during dictatorship<sup>55</sup>.

**Dominique Baron: Walking with a black flag.** The performance of Dominique Baron entitled *Black Walks*<sup>56</sup> (2012-ongoing) forms another example I would like to focus on my exploration of what it means to walk *with* and *into*. Since 2012, Baron has conducted a series of site-specific walking performances in four capitals (London, Paris, Tokyo, Berlin) where she has

<sup>53</sup> D. Spencer, K. Walby & A. Hunt (ed.), *Emotions Matter*. Toronto: University of Toronto Press 2012, 12.

<sup>54</sup> T. Ingold, *Lines: A Brief History*. New York: Routledge 2007, 93.

<sup>55</sup> Also D. Evans, “Walk One: Footprints and Lines”, in: D. Evans (ed.), *The Art of Walking: A Field Guide*. London: Black Dog Publishing 2012, 22-41, 38.

<sup>56</sup> *Black Walks* by Dominique Baron © <https://vimeo.com/92839613>.



walked with a black flag – a symbol that explores on the move issues of citizenship and belonging with further poetic and political implications. The spatial statement of Baron draws connections from flânerie, psychogeographical *dérive* and performance among others and it resembles a kind of “pilgrimage that weaves urban narratives through cities”<sup>57</sup>. In the case of Baron, the object of black flag draws connections to the powerful symbolism of Kazimir Malevich’s *Black Square*<sup>58</sup>, on which Malevich had stated that “it is from zero, in zero, that the true movement of being begins”<sup>59</sup>. The artist walks in different urban and often cultural settings with this specific object. The black flag inserts her into the different city each time, yet her movement and duration of walks attempts to a deconstruction of any association linked with the colour flag and the emerging semiotics. While Baron’s performance could be described as a contemporary flâneuse in search of identity in the post-globalised world, her psychogeographical influences are apparent as she tries to get lost within each city with the object as a “transmitter that both attracts and reflects current public opinions and fears”<sup>60</sup>.

Thus, it could be argued that the object in her case becomes an ambiguous signifier that balances between acceptance and fear. In particular, walking with a black flag also brought forward issues of taboo while experiencing and acting within the public space. Her object was associated either with a symbol of terrorism, anarchism and pessimism or a symbol of rebirth, radicalization and future potential. In each walk, the object inserted her into each urban network, each time following different algorithms of movement.

<sup>57</sup> D. Baron, “Black Flag: A Public Opinion Pole”, talk at “*Where To? Steps Towards the Future of Walking Arts*” International Symposium, April 2015, Falmouth University, UK: <https://www.falmouth.ac.uk/whereto/dominique-baron-bonarjee> (accessed 11/27/2016).

<sup>58</sup> Kazimir Malevich one of the most notable artists of 20<sup>th</sup> century, was a Russian-Polish painter, theoretician and founder of *Suprematism*; an avant-garde aesthetic aspect of *Abstract Art* (1915).

<sup>59</sup> M. Drutt, *Kazimir Malevich: Suprematism*. New York: Guggenheim Museum 2003.

<sup>60</sup> D. Baron, “Black Flag: A Public Opinion Pole”.

While in Tokyo her walk acquired a meditative character of what it could be described as a performance of being a foreigner, in London it became an object that transgressed paths of immigration along the Thames. Similarly, while in Paris her walk was based in a 50km spiral around the city; following circles of repetition in search of the spiritual within the city, in Berlin her performance was conducted along the vertical gentrification that has replaced the invisible line of the Wall. Concluding my reflection on this work, it seems that in the case of Baron the black flag constitutes an object that triggers on the move all the socio-cultural preoccupations that form a layer in the wider public space; raising fruitful questions on the visible and invisible lines of taboo in the contemporary cities.

**Tim Knowles: Walking *with* a windvane.** The walking-oriented walks *Windwalks: Seven Walks from Seven Dials*<sup>61</sup> (2009) of Knowles are characterised by a methodological inventiveness that combines performance, meteorology and the imaginative potential of chance. The integration of unpredictability as concept for experimentation through audiovisual, performative and locative ways is that which renders the specific artwork as transgressive. As described in the catalogue of *Walk On* international exhibition<sup>62</sup> the artist walks into the city by wearing a custom-made windvane with integrated camera and GPS, all mounted on a helmet worn on his head. The steps of the artist are guided solely by the wind as he follows the windvane sign in his head, with no ability to affect the system, something that renders him a performative subject driven by the real winds of each street and alley. His work has various similarities with the description of psychogeographical *dérive* by Situationists – when they argued for a drift driven by the sudden changes of ambiances<sup>63</sup>.

<sup>61</sup> *Windwalks: Seven Walks from Seven Dials* by Tim Knowles © <http://tinyurl.com/gnxfmzt>.

<sup>62</sup> C. Morrison-Bell, *Walk On: 40 Years of Art Walking: From Richard Long to Janet Cardiff*. Sunderland: Art Editions North 2013, 86-88.

<sup>63</sup> Also G. Debord, "Theory of the *Dérive*".

The object in Knowles's work is embodied, forming a mechanical extension of his body and consciousness with poetic implications. Following this, the walking performance becomes closely regulated by outer stimuli, something that reminds the words of *The Guardian's* critic Jessica Lack on Knowles's work as an aesthetic action "generated by apparatus, mechanisms, systems and processes beyond artist's control"<sup>64</sup>. Reflecting more on Knowles's windvane object, the trace of his walks is being visualized through GPS plot; something that contributes on further afterimage visualizations of each walk. GPS trace thus becomes a line indicator of Knowles's body affected by the ephemeral element of wind in specific sites. Therefore, wind becomes the transient factor that leads the artist's body into the streets; affecting the rhythmicities and intensities of the line; either through straight lines or meandering ones that develop a tactile relationship with the urban network.

**Bill Psarras: Walking with a light bulb and a chalk.** Following a critical reflection on a series of artistic examples and particularly on the ways each work reverberates the transgressive through performative and spatial lenses – I will reflect on my own personal practice and in particular on the poetic and political issues that emerge from site-specific walking actions that involve object, repetition and poetry elements. Two of my latest works – *Messenger* and *Light Walks* – were both conceived and created during 2016 in Greece. While *Messenger*<sup>65</sup> (2016) constituted a walking performance for camera with composed poetry and soundscape (audiovisual poem), the following work of *Light Walks*<sup>66</sup> (2016) was a live performance (audiovisually

<sup>64</sup> J. Lack, "Artist of the Week: Tim Knowles" *The Guardian*, 06/11/2009, <https://www.theguardian.com/artanddesign/2009/jun/11/artist-tim-knowles> (accessed 11/25/2016).

<sup>65</sup> *Messenger* by Bill Psarras © <https://vimeo.com/168666154>.

<sup>66</sup> *Light Walks* by Bill Psarras © <https://vimeo.com/184488743>.

and GPS documented) open to the public at Benaki Museum<sup>67</sup> (Athens), accompanied by a light bulb and white chalks for composing poetry upon the encountered surfaces, respectively. Both performances were conducted with a custom-made object for hand use; integrated with an active light bulb.

The work *Messenger* (2016) constitutes a walking poem with poetic and political implications. It explored the concept of returning as a solitary process through carrying and transmitting the message, the experience and the thought. The work further explored issues the ways personal and collective memories are inscribed in place through imaginative, material and performative ways. The aesthetic process included a series of walks in peripheral places around my hometown where I walked with a custom-made object of light bulb, creating a performative poem; resembling what others have described for related walking artworks as a “geographical poetry”<sup>68</sup>. The spatial prepositions *with* and *into* are apparent once more at this point. The experience of returning by walking *with* a light bulb *into* the familiar and the intimate brought forward a series of reflections that were inspiration for the later poem I narrated in the audiovisual aspect of work. The work of *Messenger* highlighted the notion of returning not as a process of suspending progress but as a potential re-experience of things by adapting new lenses of understanding. The selection of this particular object – the light bulb – is a semiotic reference of the figure that brings the message and the light, an in-between human being always on the move – Influenced by Mercury (Hermes) the ancient Greek god, the messenger of gods and the guardian of walkers. What is interesting is the conceptual correlation to Greek philosopher Diogenes; founder of Cynic philosophy in ancient Athens who walked with a light lamp; in the day stating he was searching for honest men. What Diogenes did can be nowadays regarded as an initial performative action; using

<sup>67</sup> *Light Walks* performance was part of the *OUT(TOPIAS): Performance and Public Space* exhibition (2016) at Benaki Museum. More info at: <http://tinyurl.com/hhdsd2y>.

<sup>68</sup> F. Careri, *Walkscapes: Walking as an Aesthetic Practice*.

light as an metaphorical signifier in order to make his spatial statement in public space.

Keeping the focus on the performative, the second work *Light Walks*<sup>69</sup> (2016) was a site-specific live performance open to the public, where I walked repetitively around Benaki Museum for 1 hour holding the same custom-made object of light bulb – turning it on every time I was writing a sentence upon museum walls, asphalt and pavements with chalk. The work explored the concept of inscribing the personal upon the surface of the city, developing an almost tactile poetry through playful ways<sup>70</sup> within public space, one that surrounds space in order to bring forward the ephemeral (through the use of chalk material) and the emotional imprint of poetry within Athenian public space. The performance had a transgressive character, mostly influenced by the object of light. Based on a Sisyphean repetition of walking in a circle, it made apparent an unfolding ritual taking place on the exterior. In particular, it presented issues of a silent sociality between the following public and myself within the noisy public space – a ritual that shifted from verbal communication to a silent written series of poetic thoughts while a common “sharing of viewpoints and earpoints” was taking place *in the site*<sup>71</sup>. The object of light bulb became the urban companion to insert me in the very action of walking and writing; it contributed performatively in the unfolding of experience constituting the signifier that developed a silent sociality between my body and the surrounding human and non-human factors.

<sup>69</sup> The site-specific performance was documented through video, sound and GPS contributing to a later audiovisual work.

<sup>70</sup> Also M. Sicart, “Play and the City”, in: J. Ackermann, A. Rauscher & D. Stein (ed.), *Playin’ the City: Artistic and Scientific Approaches to Playful Urban Arts*. Siegen: Universi Siegen 2016, 25-41, 31.

<sup>71</sup> M. Myers, “Walk With Me, Talk With Me: The Art of Conversive Wayfinding”, *Visual Studies* 25, 2010, 59-68, 59.

**4. Conclusion: Towards Object-Oriented Poetics.** Departing from the big cultural impact of flaneur and psychogeography during 20<sup>th</sup> century, it seems that contemporary walking-oriented practices of the last twenty years (1990-nowadays) have gone hybrid through interdisciplinary and intermedia approaches. It is apparent that the various types of used technologies (embodied or not) not only constitute documentation mediums but also technological extensions that contribute sensorially and emotionally to a wider performative turn on spatial aesthetic practices. Departing from Lee and Ingold's statement who highlighted the importance of walking *with* rather than walking *into*<sup>72</sup> – I elaborated on their focus on these two spatial prepositions; having them as methodological lenses for further critical reflections on contemporary practices. The interest of this paper into further exploring what it means to walk *with* and *into* and how the latter impact on the formation of spatial stories that share different intensities of the transgressive, it was found that various art practices of different periods have been accompanied and often characterised by an object (i.e. colours, lines, magnets, fire, flags, footprints, wind technologies, light bulbs)<sup>73</sup>. Thus, the object is used not only as a semiotic reference but also as a methodological tool with poetic and political implications that inserts the artist into spaces – and therefore contributing to a constant performative dialogue with the surrounding. Time and duration always contribute to the rhythmical identity of such works; something that is usually indicated through repetitive actions that highlight the bodily statement within public space. What could be

<sup>72</sup> J. Lee & T. Ingold, "Fieldwork on Foot: Perceiving, Routing and Socializing", in: S. Coleman & P. Collins (ed.), *Locating the Field: Space, Place and Context in Anthropology*, ASA Monograph. Oxford: Berg 2006, 67-86.

<sup>73</sup> Also, V. Psarras, *Emotive Terrains: Exploring the Emotional Geographies of the City through Walking as Art, Senses and Embodied Technologies* 94.

also suggested is that such objects – often-mundane ones – become a material manifestation of artists' consciousness – a poetic, ephemeral and imaginative extension of their mind within the multimedia environment of contemporary city.

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## Resumes

**Argyrokastriti, Marily.** I was born in Corfu, Greece in 1973 and I got in 1997 a degree in painting from the Academy of Fine Arts, Brera in Milan, Italy. I am a PHD student at the Audiovisual Arts Dep. of the Ionian University and my academic research, focuses on the subject of the Identity and the Body in Internet art. Since 2001 I've been teaching drawing, painting, history of the art and applied arts in the secondary education, while since 2005 I've been also teaching drawing and painting at the Audiovisual Arts Dep. of the Ionian University. From 1996 up to 2001 I was the publisher of the local history and culture magazine EXIT in Corfu and from 1991 till 2003 I was secretary of the METEIKASMA cinema club. I have written numerous articles on art and culture for various newspapers and magazines and lately I'm collaborating with the art blog DIMART on subjects of culture and gender. I speak fluently English, French, Italian and I have a fair knowledge of the German language.

**Athanasekou, Maria** is an art historian. She completed a PhD in art history at the School of Architecture of the National Technical University of, an MA in Renaissance Studies at the University of London, Birkbeck College and a BA in Archaeology and History of Art at the National University of Athens, School of Philosophy, Department of History and Archaeology. As a doctoral student she received the National Technical University of Athens Special Account for Research (E.L.K.E.) scholarship for three years. As a BA graduate student she received the Erasmus Programme (European Community Action Scheme for the Mobility of University Students) scholarship and the final year of her studies was attended at St. Patrick's College in Maynooth, Ireland. She has been teaching art history at public and private institutions, as well as at the National Technical University, School of Architecture, the University of Athens-Plato Academy, Lifelong Learning Institutions etc. She has also delivered papers in a number of international conferences of art history which have been published. She likes telling stories about art, to share and communicate through the images. She believes that art has a lot of stories to tell, many of which, if not all, concern us or will at some future period of our lives, as long as the field of our existence broadens.

**Athanassakis, Irini,** 1968, from greek, austrian and german families, working near Paris. After my artistic, philosophical and economic training, I worked as financial auditor for KPMG in Vienna, Paris and Berlin (1990-1994). I studied and taught as researcher at the University of Applied Arts Vienna and pursued my doctoral research on financial shares as images and objects of a culture of growth and obtained

my PhD with distinction, in 2007 (“Die Aktie als Bild”, published 2008 by Springer Vienna/ New York). 2010 I initiated a project about bonds and obligations with Thomas Macho: “BONDS. Schuld, Schulden und andere Verbindlichkeiten” (Bonds. Debt, Guilt and Other Liabilities) by the Humboldt-Universität zu Berlin at Haus der Kulturen der Welt Berlin 2012 (Published in 2014, Fink). My research on certificates, images and signs of the economy as cultural phenomena has been shown internationally. Currently working as an artist-researcher on a Post-Doc and a book project on «Milk. Giving the Given. Beyond Reciprocity» I am in a co-operation with the Academy of Fine Arts of Vienna (Prof. Elisabeth von Samsonow) and bureau d’etudes (France). We shifted towards the study of biological processes as (new) groundings of the socio-economic field. The gift of life (A.R.T. and art) and milk (opposed to the debt of life and other debt constructions) are considered as a new semantic field of Bio-Logics and Bio-Praxeia [[www.iriniathanassakis.eu](http://www.iriniathanassakis.eu)].

**Ampatzoglou, Anna** attended the Kapodistrian University of Athens earning a degree in Communication and Media Studies, where she continues to study her master’s degree in Cultural and Cinema Studies since 2014. During the academic year 2010-2011 she completed her internship at the National Radio Television (ERT), working as a news reporter and a journalist on the TV informative broadcast “Symveni Tora”. In July 2012 she participated at a presentation concerning cultural events, such as musical poetry, at the Cultural Association of Gavrio in the island of Andros. She is fluent in English and French and has been studying the Chinese language and culture for seven years. Since October 2015 she works as a Chinese language teacher in the private academy So Easy.

**Avramouli, Antigoni** is a Ph.D. candidate in the Department of Informatics at the Ionian University. She earned a B.S. degree in Molecular Biology and Genetics at the Democritus University of Trace, Greece (2010). She has completed an interdisciplinary Master’s of Clinical Applications of Molecular Medicine in University of Thessaly, postgraduate study program of the School of Medicine (2012). Research Interests: Her research is mainly focused in the molecular pathways involved in the pathogenesis of neurodegenerative diseases.

**Bouzas, Vasileios** studied Fine Arts at the Athens School of Fine Arts and got his MFA at the Pratt Institute of New York (aided by a Fulbright Foundation scholarship and a Greek State Foundation grant). He also holds a Degree in Civil Engineering from the National Technical University of Athens. His interests include drawing, painting, and photography, audio, video, and interactive media. His work, which

consists mainly of audio video installations and explorations on web-art, has been shown in numerous exhibitions. He has participated in symposia, lectures, and events at international venues and is currently an Assistant Professor of Fine and Applied Arts at the University of Western Macedonia, Greece [URL: <http://vasileiosbouzas.artroom7.com>].

**Charitos, Dimitrios** is an Assistant Professor at the Faculty of Communication and Mass Media of the National and Kapodistrian University of Athens. He has studied Architectural Design (National Technical University of Athens, 1990) Computer Aided Design and has a PhD on Interactive Design and Virtual Environments (University of Strathclyde, 1998) and teaches “Human-Computer Communication”, “Art & Technology”, “Visual Communication”, “Digital Communication Environments” both at undergraduate and postgraduate level since 1994 in Scotland and Greece. He has coordinated or worked as a researcher in more than 12 research projects funded by Greek or European funding bodies on areas such as: interactive design, locative media, virtual environment design, interactive art, environmental behaviour. He has authored or co-authored more than 80 publications in books, journals or conference proceedings. His artistic work involves electronic music, audiovisual, non-interactive or interactive, site-specific installations and virtual environments.

**Decet, Elisa** holds a Bachelors and a Master’s degree in History of Contemporary Art from the University of Venice, Ca’ Foscari (including Erasmus at the University of Helsinki). She has curatorial experience as assistant curator in the Department of Modern and Contemporary art at the MART (Museum of Modern and Contemporary Museum of Trento and Rovereto) and at Dolomiti Contemporanee (Contemporary art project dedicated to give attention to old abandoned industrial buildings and fill them with new life, through residency, exhibitions and joint project with museums and galleries). She is currently a part time Ph.D student at Birmingham University, under the supervision of prof. Matthew Rampley. The research focuses on contemporary art practices and it is an analysis of the role and function of the so-called “transgressive art” since the 1980s. She is interested in avant-gardist practices, politics of transgression, social art, and in general on the implication of art on society.

**Diamantopoulou, Evangelia** is a lecturer at the Department of Communication and Mass Media in the University of Athens. Her expertise is History of Art with an emphasis on Greek art, both in its historical diachrony as well as in its selective affinities to the art of other cultures. Her current research interests focus on identity and

diversity issues in the artistic creation. Her articles have been published in Greek and foreign scientific journals. Her published work includes the monographs:

1. *Theophilos in Pelium: Painting and Stage*, Alexandria, 2007, Athens
2. *The Art of Billiards: a Game with Pictures*, Taxideutis, 2010, Athens
3. *Giannoulis Chalepas' two-fronted identity*, Taxideutis, 2012, Athens

**Donato, Jessica** is an independent writer, researcher and art critic, with a background in art history. Her area of interest concerns the encounter between contemporary art and the latest development in biotechnologies and life science, questioning modes of artistic creation merging with scientific practices, such as synthetic biology or genetic engineering. Her critical approach is transversal and interdisciplinary, connecting the aesthetics, the science, the ethics and the politics entangled with what is often defined as "bioart". She is currently writing a blog which explores, in an accessible way, the contemporary terrain in which art and science operate, with the purpose of reaching a wide audience not necessarily familiar with this topic.

**Dudeck, Michael** is an artist, writer and cultural engineer who decodes dominant cultural mythologies and re-codes them into contemporary fictions. His work is divided into four streams: *The Religion Virus* [an invented queer religion and prehistory], *Punc Arkæology* [a pedagogical software system] *Crytical Mythopoesis* [cryptofictional meta-mythologies] and *The Museum of Artificial Histories* [an imaginary institution housing artifacts and alternate information systems]. He has performed, lectured, screened, exhibited, and published internationally including: Center for Performance Research, The Watermill Center, John Connelly Presents, Parade Ground and Union Theological Seminary [New York], Pari Nadimi Gallery, Videofag and Progress Festival [Toronto], The Winnipeg Art Gallery, Aceartinc., Platform Center, and Plug IN ICA [Winnipeg], DeFibrillator [Chicago], Neutral Ground [Regina], Latitude 53 [Edmonton], Insel Hombroich [Neuss, Germany], The Brucebo Museum [Visby, Sweden], The Sign and Lyric Emporium, The Venice International Festival of Experimental Cinema and Performance Art and Fondazione Aldega [Italy], The University of the Arts Helsinki [Finland], Grazer Kunstverein [Graz, Austria], Witte de With [Rotterdam, Holland], Zacheta National Gallery of Art [Warsaw, Poland] among many others. His work has been featured in *The New York Times*, *The Village Voice*, *The Globe and Mail*, *Canadian Art*, *Border Crossings*, *View on Canadian Art*, and

is included in the publications *The Younger than Jesus Artist Directory* [Phaidon], *The Artist is Present* [Moma] and *Queer Spirits* [Creative Time]. He has published three artist monographs *Parthenogenesis* [2009], *Religion* [2012], *The Genesis Complex* [2014] and his fourth publication *The Encyclopedia Messianica* will be released in 2017. He is the recipient of numerous grants, scholarships and awards, and in 2014 he was both longlisted for the prestigious Canadian Sobey Award, and listed as one of ARTINFO Canada's Top 30 Under 30. He is currently undergoing a doctorate through Concordia University in Montreal's *Individualized Program*, merging research in Fine Arts, Religion, Anthropology, Gender and Animal Studies. He lives and works in Rome, Italy.

**Ganatsiou, Paraskevi.** I was born in Athens and grew up in Xanthi and Larissa. I graduated of Greek Literature Department, Faculty of Philosophical Studies, Aristotle University of Thessaloniki and I graduated of the Music Department of Fine Arts of the same University. I have a master diploma entitled: *Managing cultural heritage evidences and new technologies* (Archives, Librarianship and Museology Department of the Ionian University). Master thesis title: *The Archaeological Site of Delphi as an Open Air Museum: Museum – educational action's proposals and programs for high school students*. Ongoing PhD thesis at the Ionian University entitled: *Open Access in Literary, Philosophical and Historical Journals and Copyrights. The open access effects on education and on teaching*. Work experience (17 years) as a teacher of Greek language and literature and as a teacher of music. Since 2009 I leave in Corfu and I work as a teacher in secondary schools. Since 2012, I am a manager of educational school programs on cultural, environmental and health issues for students. I have experience in organizing student events and educational activities. I have made announcements in conferences in Greece and abroad as well as publications in conference proceedings. I am member of a scientific research team named IHRC (Information, History, Regulation and Culture) which organizes conferences, speeches, participation at conferences, writing and publishing of books. I speak English and quite good Italian. I use Information and Communication Technology for educational purposes. Interests: Museums, monuments, technology, art, especially visual arts, walks in nature, music, reading, traveling.

**Giannakouloupoulos, Andreas** is an Assistant Professor at the Department of Audio and Visual Arts of the Ionian University, where he teaches courses related to Internet Communication, New Media and the Web Technologies. He holds a BA (Ptychio) in Economics from the National and Kapodistrian University of Athens (UoA), a BA

(Ptychio) in Communication and Media Studies from UoA, a Master of Arts in Communication and Media Studies from UoA, and a Master of Science in Logic from the University of Amsterdam. His doctoral dissertation, approved by the University of Athens, was in the field of web accessibility. The main field of his academic activities is Computer Mediated Communication and especially the web development technologies. His research interests focus on information architecture, web-based media, content management platforms and e-learning systems as means of effective communication via the web.

**Gouleti, Katerina** holds a BA from the English Department of Aristotle University. She gained her MA (sponsored by EU scholarship) in “Science of Translation” specializing in Translation and New Technologies from the Ionian University. Her PhD dissertation in Audiovisual Translation was completed in the English Department of Translation and Intercultural Studies (AUTH). She has taught undergraduate and postgraduate courses in Audiovisual, Economic and Specialized Translation at Aristotle University as a Teaching Fellow while having worked in teaching and executive positions in secondary, postsecondary and tertiary education (International Hellenic University, Greek Ministry of Internal Affairs). She has worked as a freelance translator of specialized texts for the industry. Her research interests focus on the area of subtitling, intercultural communication and EFL.

**Haig, Ian** works across media, from video, sculpture, drawing, technology based media and installation. Haig’s practice refuses to accept that the low and the base level are devoid of value and cultural meaning. His body obsessed themes can be seen throughout a large body of work over the last twenty years. Previous works have looked to the contemporary media sphere and its relationship to the visceral body, the degenerative aspects of pervasive new technologies, to cultural forms of fanaticism and cults, to ideas of attraction and repulsion, body horror and the defamiliarisation of the human body. His work has been exhibited in galleries and video/media festivals around the world. Including exhibitions at: *The Australian Centre for Contemporary Art, Melbourne; The Ian Potter Museum of Art, Melbourne; The Experimental Art Foundation, Adelaide; The Australian Centre for the Moving Image, Melbourne; Gallery of Modern Art, Brisbane; The Museum of Modern Art, New York; Artec Biennale – Nagoya, Japan; Centre Georges Pompidou, Paris; Art Museum of China, Beijing; Museum Villa Rot, Burgrieden-Rot, Germany.* In addition his video work has screened in over 120 Festivals internationally. In 2003 he received a fellowship from the New Media Arts Board of the Australia Council and in

2013 he curated the video art show *Unco* at *The Torrance Art Museum* in Los Angeles.

**Halberstam, Joshua** is currently Professor at Bronx Community College/City University where he teaches communication and philosophy. Before teaching at BBC, Halberstam taught philosophy at Teachers College, Columbia University, New York University and the New School for Social Research. He received his Ph.D. in philosophy from New York University. He has published widely in professional journals in the areas of epistemology, legal theory, ethics, social and political philosophy, and the philosophy of religion. He has also published numerous articles for the general reader on education, ethics, culture issues, and Jewish thought. His books include: *Everyday Ethics* (Penguin-Viking), *Virtues and Vices* (ed. (Prentice-Hall)), *Work: Making a living and Making a Life* (Putnam), the novel *A Seat at the Table* (Sourcebooks), and, most recently, *The Blind Angel: New Old Chassidic Tales* (TobyPress) a book of translations from the Yiddish. In addition to his professional activities, Halberstam is a frequent guest on national television (including a repeat guest on Oprah Winfrey show and CNN) and radio (including serving as a guest essayist on NPR's *All Things Considered*).

**Hewson, Sofia Ropek**, AHRC (Arts and Humanities Research Council) PhD student at the University of Cambridge, Honorary Vice-Chancellor's Scholar. Previously at the University of Durham for BA and MA degrees in modern languages and literature.

**Honorato, Dalila** (Ph.D, 2004, University of Athens) has been teaching courses on Media Aesthetics and Semiotics at the Ionian University in Corfu - Greece since 2005, currently as an Assistant Professor. Since 2015 she is the head of the organizing committee of the conference "Taboo-Transgression-Transcendence in Art & Science" and in 2016 she became responsible for the studies program concept of the Summer School in Hybrid Arts, both events organized by the Ionian University. She is one of the founding members of the Interactive Arts Lab, where she coordinates the Art & Science Research Group. Her research focus is on embodiment in the intersection of performing arts and new media. Her publications include: "The Symbolic Aesthetics of Shadow Play or the perseverance of puppet theater in the digital age" presented at the 18th International Congress of Aesthetics, ISBN: 9787516129401 (2013) and "Bullfight: embracing the animal, performing the god" presented at the 2nd International Conference on Consciousness, Theatre, Literature and the Arts, ISBN: 9781847184184 (2008). As a Visiting Fellow she has cooperated with the Center of Philosophy of Sciences of the University of Lisbon (2014



and 2016), the Department of Gender Studies of the University of Malta (2015) and the Department of Media Arts of Marist College (2015).

**Kaloudi, Kostoula** is a Lecturer at the Department of Theatre Studies at the University of the Peloponnese. She studied film direction in Athens and went on to pursue film and audiovisual studies at the University Paul Valery-Montpellier III. Her doctoral thesis concerns the relationship of the Greek cinema and history. She has taught courses on film at the Ionian University on Corfu, the Aristotle University in Thessaloniki and the University of the Peloponnese. She has contributed articles to academic reviews in Greece and France and she has participated in international conferences. Her research interests focus on the relationship of cinema and history, the representation of individual and collective memory in the cinema, and cinematic techniques for narrating the past.

**Katsineli, Alexandra** was born in 1992 in Athens. From 2010 until 2014 she studied in the Faculty of Communication and Mass Media of the National Kapodistrian University of Athens, graduating with Honours. During her undergraduate studies she attended one semester at the Faculty of Journalism and Communication of the University of Vienna - participating in the Erasmus programme. Later she completed her postgraduate studies in the Art History School of St. Andrews University in Scotland. Her dissertation deals with the modern Greek sculpture and is titled "Medea in Yannoulis Chalepas' Nineteenth and Twentieth Century Art: From Tragedy to Catharsis". In 2014 she did a three-month internship in the consulate office of the Greek Embassy in Vienna. She has also worked as an English teacher in Xian'ning Experimental Primary School in People's Republic of China from October 2015 until January 2016. She speaks English, French and German.

**Kedziora, Anna** (born in 1982, lives and works in Poznan, Poland), a visual artist, curator and teacher in the Photography Department at the University of Arts in Poznan, Poland. Co-manager of an international photography competition Poznan Photo Diploma Award. Co-curator of photography and video exhibitions (among others: during the 9th Photography Biennale in Poznan 2015 and TIFF festival in Wroclaw 2016). Curator of an exhibition presented during European Month of Photography in Berlin, 2016. Her artworks touch upon a relation between photography and language (*Absent images*), photography and memory (*Not just family stories*), tensions between nature and culture (*Silent spring, Summer beach, The Observatory*), nature embedded in history (*Sacrum Intolerandus, Earthworks, White/Black Phan-*

*tom Isles*). Presented her works in several individual and group exhibitions and conferences in Poland, Germany, Spain, Greece, Wales, Sweden, Belarus, Lithuania and Slovakia.

**Kessler, Rob** is a visual artist, Professor at Central Saint Martins and Chair in Arts, Design & Science at the University of the Arts London. A former NESTA Fellow at Kew and Research Fellow at the Gulbenkian Science Institute, Portugal, he collaborates with botanical scientists and molecular biologists to explore the living world at a microscopic level. Reflecting the way in which that the natural world migrates into many aspects of our daily lives his images are translated into a wide range of contexts and media. Kessler's work reveals a hidden world lying beyond the scope of the human eye producing work that lies somewhere between science and symbolism, in which the many complexities of representing plants are concentrated into mesmeric visual images. He exhibits internationally and has published an award winning series of books on Pollen, Seeds and Fruit with Dr. Madeline Harley and Dr. Wolfgang Stuppy of Kew published by Papadakis. In 2010 they also published a monograph of his work, *Rob Kessler Up Close*. He is a fellow of the Royal Microscopical Society, The Linnean Society and The Royal Society of the Arts and President of the newly formed Science and the Arts section of the British Science Association.

**Kotsopoulos, Sofoklis** graduated from the School of Architecture of the Aristotle University of Thessalonica (2006), then moved to Rome, where he obtained a Master's Degree (2007) in Architectural Restoration and Enhancement of historical centers, from the University of Rome 3. There, he worked for the Municipality of Rome on works concerned with maintenance and restoration in the historical center. He completed his PhD thesis in Architecture at the Aristotle University, in the Sector of the History of Architecture and Restoration, which was presented in 2014. The thesis dealt with issues such as the history of architecture and urban planning, cultural exchanges, social analysis of cities, urban transformation and expression of aesthetics in architecture. For the last few years, he has been teaching courses in the same Sector, as well as at the TEI (Technological Educational Institute) of Thessaly in the former Department of Renovation and Restoration. At the same time, he runs a private architectural practice, dealing with a wide range of designs, from new homes and restorations to urban interventions and planning. He has taken part in architectural competitions and awards, winning various mentions, while also taking part in group exhibitions of architectural and artistic interest. His theoretical and design work has been internationally and nationally published in scientific journals and at

conferences. He has been a member of government committees for the protection of the architectural heritage and the natural Environment.

**Kyriakopoulos, Leandros** is a social anthropologist, currently a postdoctoral fellow in the Research Center for the Humanities in Athens, Greece, and a lecturer in the department of History, Archeology and Social Anthropology at the University of Thessaly. His academic interests include the study of the senses, techno-aesthetics, the aestheticization of politics, cosmopolitanism, urban nomadism, new technologies, biopolitics and processes of subjectification.

**Limniati, Laida** is working as Marketing Executive and journalist and for many years she has worked as a Technology Editor. She holds a BA (Bachelor) in Communication and Media Studies from the National and Kapodistrian University of Athens (UoA), a MA (Master) in Communication and Media Studies from UoA with Major in Digital Media and Interactive Environments, a Master of Arts in Quality Journalism and New Technologies from Danube University Krems and she will be soon awarded her Master of Arts in Social Sciences (Major in Media and Global Communication) from the University of Helsinki. She loves Japanese culture and Japanese manga and anime in particular. Her interests also include: new technologies, internet, storytelling, transmedia storytelling, and social media.

**Lukin, Ines.** Born in Rijeka, Croatia in 1989. I have obtained Bachelor's degree at Faculty of Textile Technology (University of Zagreb) in Industrial Design of Clothing and Textiles, after which I was awarded Master degree in Theory and Culture of Fashion in 2012. I graduated with the topic of "Time and Conceptual Fashion", reinterpreting fashion as body design through Heidegger's concepts of time and epoche. Apart from fashion theory, my other interests include philosophy, visual studies and contemporary art and design.

I am currently participating in the project "Image and Anti-image: Julije Knifer and the Problem of Representation", organized by Center for Visual Studies Zagreb. As part of the project, in December 2015 I have participated at the conference "Image and Anti-image" with the paper titled "Intimacy, Repetitivity, Seduction: Reading Knifer through the perspective of Sennett and Baudrillard".

Since 2014 I work as a designer in Germany.

**Lynch, Alanna** (b. 1978) is an artist and independent researcher from Montreal, Canada currently living and working in Berlin. She completed an MFA at Valand Academy in Gothenburg, Sweden (2015) and a BFA from Concordia University in

Montreal (2009). She holds a BAH in Psychology (Queen's University, 2001) where she also studied biology, a Master in Information Studies (McGill University, 2013) and she completed one year of study at the Montreal Centre for Contemporary Textiles (2006). She is a member of the Berlin-based collective Smell Lab and recently completed an internship as a curatorial assistant at Art Laboratory Berlin. Alanna has exhibited internationally, in Canada, Sweden, Norway, Mexico, Argentina, the UK and Germany. Recent awards include the Goldrausch Künstlerinnenprojekt Scholarship (Berlin, 2016), Eric Ericson Foundation Stipend (Sweden, 2015) and Eva and Hugo Bergman Scholarship (Sweden, 2015).

**Margarou, Eleni.** I was born in 1965 in Serres. Since 1978, I have been a permanent resident of Thessaloniki. In 1987, I graduated from Aristotle University of Thessaloniki, School of Greek Philology, Dpt. of History and Archaeology. In 2000, I received a doctoral degree on Byzantine History. I speak English (Level B2), German (Level C1) and French (Level C2). Between 1991 and 1993, I worked as a special collaborator in Byzantine Research Association. Since 1995, I have been a teacher of Greek Language, Literature and History in the Secondary Education. Meanwhile, I worked at the Centre for Byzantine Research (2000-2001) and the Greek Language Center (2008-2009). Since 2002, I have been working at the Experimental Senior High School of the University of Macedonia. I have participated as a listener, speaker and reviewer in numerous scientific conferences and conventions, and my work has been published in greek and foreign journals. I have repeatedly participated as a trainer in the Introductory Training Programme of newly appointed teachers (2nd Thessaloniki Regional Training Centre) and as a mentor in the Internship of Students of AUTH. I have realized European programs, Cultural, Environmental Programs, Health and Career Programs, while I have drawn and implemented digital teaching scenarios for the Greek Language Center. For one of my digital scenarios, I received the first prize in the Competition "Open Educational Practices of Development of Digital Educational Content for Primary and Secondary Education" (Greek Ministry of Education, 2015).

**Matsiori, Anna.** I was born in 1965 and I am a permanent resident of Thessaloniki. I have studied Business Administration at the Graduate School of Industrial Studies and Pedagogy at Education Academies in Thessaloniki. I have a Master's degree in Economic Sciences from School of Economics of Aristotle University of Thessaloniki. I also have a degree of Pedagogical Sciences from Pedagogical Technical School and I have also attended the Programme Counselling and Guidance of School of Pedagogical & Technological Education. Since 1989, I have worked as a teacher and since

1995 I have been a teacher of Economics in Secondary Education. I have participated as a listener and speaker in seminars and conferences and my work has been published in Greek and foreign journals. I am a reviewer for conferences and my research is a chapter in the book Total Quality Management and Education. I have materialized many programs while I have developed the Advance Electronic Scenarios (Aesop) for teaching economic sciences. For one of my digital scenarios, I received the first prize from the Greek Ministry of Education (2015). I won the Excellence and Innovation Award in 2012 and 2013 under the Institution of Excellence and Promotion of Good Practices in Primary and Secondary Education. For the last eight years, I have been coordinator of the economic courses in 53rd Rating Center and I have repeatedly participated as a trainer in the Introductory Training of newly appointed teachers of the 2nd Thessaloniki Regional Training Centre.

**Mazarakis, John** is a Ph.D candidate in Film Studies, in Aristotle University of Thessaloniki. He received his MA in History of Philosophy in 2015 and the subject of his thesis was "Wittgenstein and the Postmodern: The Roots of Postmodern Thought in the Later Work of Ludwig Wittgenstein". He receives a scholarship from Onassis Foundation and he is currently writing his Ph.D dissertation which focuses on the semiological system of what he defines as the post-myth. His research interests involve: philosophy of language, philosophy of mind, postmodernism, posthumanism, mythology studies and new media semiotics.

**Moschovou, Eirini** is from Greece (Thessaloniki). She is a senior student at Ionian University in the department of Music Studies. Her research interests lie in the area of pop culture and subculture with focus on Greek music. Her primary specialization is Greek metal music. She has collaborated with Aristotle University of Thessaloniki, School of Music Studies during her internship creating a unique audio archive with the title "Hellenic metal music archive" which is registered in the library of the corresponding department.

**Nabais, Catarina Pombo**, PhD in Philosophy by Université Paris VIII, Vincennes - Saint-Denis, under the supervision of Jacques Rancière, with a dissertation untitled: *L'Esthétique en tant que Philosophie de la Nature: le Concept de Vie chez Gilles Deleuze. Pour une Théorie Naturelle de l'Expressivité. Regards sur la Littérature*, 2007. Post-doc Researcher at the Centre of Philosophy of Science of University of Lisbon (CFCUL) and Art Curator. Head of the CFCUL Science-Art-Philosophy LAB since 2014. Head of the CFCUL Science and Art FCT Research Group from 2008 up to 2014. Author of *Deleuze: Philosophie et Littérature*. Paris, L'Harmattan 2013.

**Nevrokopli, Fenia & Rosy Tsitouridou** were born in Thessaloniki in 1991. Their common path, starting from schooldays, continues till today. They studied at the School of Architecture AUTH, where they were given the opportunity to collaborate in a variety of workshops, creating and learning collectively. The research thesis “Out of Space & Time | Ugly as a synthetic principle” is the latest example of their creative collaboration. The notion of Ugly, central to their research, is a continuous field of quest, reflection and creation.

**Noronha, Patrícia** was born in Lisbon, 1965. She was graduated in Animal Science, Évora University (1991); did a master in Food & Science and Technology, Lisbon Technical University (1995); and has a PhD in Biology, ITQB-New University of Lisbon (2002). She published several scientific research articles in international peer-review journals. From 2001-2005, was a Parasitology Professor in Piaget Institute. She did several art/science exhibitions. In 2006, developed the project “Different ways to see scientific objects”, sponsored by DG-Artes and “Ciência Viva”, ITQB. From 2008-2014, was post-doc granted by FCT in artistic studies: exploring micro-organisms as an art instrument, being resident-artist at ITQB. Her bio art projects were published and exposed in private and institutional galleries. Selected Works (*IE- Individual Exhibition CE- Collective Exhibition*): **2016** –Article: “Biopaintings produced by filamentous fungi”, article and time-lapse movie. *Leonardo*, 49:1, 14-18 pp, MIT press, 2016. DOI 10.1162/LEON\_a\_00962. **2015** – *IE*: “Biopaintings”, “Ciência Viva”, Sintra. Communication: “Filamentous fungi Biopaintings”, International conferences: Arts and Science Dialogue, Oporto. Ed. green lines institute for sustainable development, 239-243 pp. DOI:10.14575/gl/ac2015. **2014** –Book chapter: META-LIFE. Biotechnologies/Synthetic/Biology, A-Life and arts. *Leonardo/ISAST*, MIT Press, eBook, Ed2014ISBN:0024-094X. Chap. 3.2.7. **2013** – *IE*: “Life is Art”, objects and movie, “Urban-Science”, Lisbon. **2011** –Article: “Yeast biopaintings: biofilms as an art instrument”, 44:1 *Leonardo* DOI:10.1162/LEON\_a\_00091, 2011, MIT press. **2010** – *IE*: “LiveversusStillBiopaintings”, FCT, UNL. Lecture: Fine Arts Faculty, Lisbon. *CE*: “Art after Science”, Robotarium Gallery, Lisbon. **2009** – *IE*: “World (s) 0 – Reinvention”, FCG Garden, Lisbon. **2008** – *CE*: Knowledge pavilion, Lisbon. **2001** – *IE*: “Art-Science”, Municipal Gallery, Lagar/Azeite, Oeiras.

**Papageorgopoulou, Penny** is a PhD candidate at the Faculty of Communication and Media Studies of National and Kapodistrian University of Athens. In 2015, she received her M.A. in Digital Communication Media and Interactive Environments from the National and Kapodistrian University of Athens. In 2008, she received her

BSc. in Telecommunications Science and Technology from the University of Peloponnese. Since 2009, she has been working as a teacher of Computer Science in public institutes of technical and vocational training and as a freelance visual artist.

**Papaioannou, Georgios** was born in Ioannina, Greece. At an early age he was exposed to scholarship and international travel. His life has reflected this. After gaining his BA degree at Ioannina University, he went to Britain where he completed an MA Degree in Archaeology and IT at University College London. He then went on to take a PhD at King's College London in classics, archaeology, cultural heritage and IT. After spending time in Spain and conducting archaeological work in Jordan, Syria and Oman, he joined the staff of the Ionian University in Corfu, Greece, where he now is an Assistant Professor at the Department of Archives, Library Sciences and Museology, and the Director of the Museology Lab of the Ionian University. The focus of his research interests lies in museums, archaeology, education (including distance learning) and IT applications, including augmented reality and mobile applications. He has set-up archaeological exhibitions at the Lowest Place on Earth in Jordan and exhibitions at various museums in Greece. He has led and coordinated multi-partner cross border research and innovation projects, and he received relevant project coordination awards. Dr Papaioannou is General-Secretary of the Hellenic Society for Near Eastern Studies and a member of ICOM. He has lectured, excavated and led tours to the UK, Greece, Cyprus, Spain, Syria, Oman, Turkey, Yemen and Saudi Arabia.

**Papakyriakopoulou, Katerina** attended the Kapodistrian University of Athens earning a degree in Communication and Media Studies, where she continues to study her master's degree in Cultural and Cinema Studies. In 2015 she received her Bachelor Piano Degree from the National Conservatory Of Athens. She did her internship at Athens Digital Arts Festival as a communication manager. Since 2011 she has been working as a journalist on the websites: Avgi.gr, Apofitos.com, Pints.gr and Thinkinghumanity.com. She has also participated as a radio producer in the voluntary web-radio of ERT Open. In September 2015 she participated in a conference-workshop of the University of Athens, titled: Hybrid City 2015 Conference. She is currently working at Innews Company as a media analyst. She speaks English and French.

**Paschou, Sofia** was born in Corfu. She is a researcher of the Museology Laboratory at the Ionian University. Her research interests lie on cultural heritage management issues in the digital world with emphasis on ethics and legal issues. She is a graduate

of Law School, Aristotle University of Thessaloniki. She is a professional lawyer since 2000 and works as legal advisor for the Piraeus Bank and the Agricultural Bank of Greece in special liquidation. She received with honours her MSc degree (MSc) entitled «Management of Cultural Heritage Documents and New Technologies» of the Ionian University where, where she continues as a PhD candidate. Sofia Paschou has participated in international research projects and international conferences. She publishes in international journals, coordinates research activities of EMIP and is a member of the International Council of Museums (ICOM).

**Petlevski, Sibila** is a full professor at the Academy of Dramatic Art, University of Zagreb; doctor of humanities and scholar in the fields of theatre aesthetics, performance studies, interdisciplinary art research and cultural studies; born in Zagreb (Croatia), 11<sup>th</sup> May 1964. Apart from her academic and scientific career, Petlevski is a professional writer: an awarded poet, playwright and novelist, performer, and literary translator; author of 21 books in different genres. Awards: Zagreb City Award for Contribution to Culture and Science (2015); 10th Women Playwrights' International Cape Town selection (2015); T-portal Award for the Novel of the Year for the first part of "Taboo Trilogy". (2010); Poeteka International Poetry Prize (2005); Berliner Festspiele TTStückemarkt selection (2005); Petar Brečić Award for Contribution to Theatre Studies (2002); Vladimir Nazor State Award (1993). Professional membership: L'Académie Mallarmé, Poets Circle in Athens, International P.E.N., International Theatre Institute, Croatian Association of Theatre Critics and Theatrolgists. Currently leading an international project financed by Croatian Science Foundation, titled "How Practice-led Research in Artistic Performance Can Contribute to Science". Member of the international Advisory Board of Interdisciplinary Description of Complex Systems – INDECS Journal. More information at: [www.sibilapetlevski.com](http://www.sibilapetlevski.com).

**Plerou, Antonia** is a Ph.D. candidate at the Department of Informatics of the Ionian University in Corfu and a member of the Laboratory of Bioinformatics and Human Electrophysiology (BiheLab) of the Ionian University with field of expertise "Pattern recognition analyst for Neuroeducational studies". She studied Applied Mathematics at the Faculty of Sciences in the Aristotle University of Thessaloniki and obtained her Master Degree in Mathematics from the Faculty of Sciences and Technology of the Greek Open University. She has (co-) authored more than 20 articles in international conferences and journals and 2 book chapters. Her research interests are mainly related to the fields of Cognitive Science and Learning Difficulties, Dyscal-



culia and Algorithmic Thinking Difficulties, Artificial Neural Networks and Algorithms, Artificial Intelligence and Pattern Recognition, Neuronal Disorders treatment using Neuroinformatics, Neurofeedback Training, Neurodegenerative Diseases, and Educational Neuroscience.

**Polymeris, Gerasimos** lives in Corfu and he is a School Advisor in Informatics in the region of Ionian Islands, Ministry of Education, Research and Religious Affairs. He holds a Master in Education (HOU), a Postgraduate Certificate in Open and Distance Education (HOU), a Bachelor in Computer Science from the University of Crete, a Bachelor in Mathematics from the Aristotle University of Thessaloniki (AUTH) and he attends the Postgraduate Programme “*Audiovisual Arts in the Digital Age*” of the Ionian University (Department of Audio and Visual Arts). He has an extensive teaching and counselling experience as a teacher and advisor in Computer Science and Adult Education. Also, he has participated in many research and development projects in the area of Software Educational Technologies. His currently scientific publications are papers in Proceedings of Greek National and International Conferences and Journals. He is a member of the Hellenic Mathematical Society, the Hellenic Association of Informatics Professors and he served as chairman of National Union of School Advisors of the Ionian Islands Department. His research interests include ICT in Education, Learning Design and Teachers Training, design and evaluation of Web Learning Technologies, Teaching in Virtual and Blended Learning Environments and Technologies of Interaction in Audiovisual Arts.

**Poulou, Despoina** is a Doctor of Philosophy in Film Aesthetics from the Department of Philosophy and Education at the Aristotle University of Thessaloniki. She also Studied Cultural Technology and Communication, at the Aegean University, and Audio & Visual Arts, at the Ionian University, and holds a Master’s Degree on “Digital Art Forms”, from the Athens School of Fine Arts.

**Psarras, Bill** (Dr., b. 1985) is an artist, musician and an adjunct lecturer at the Dept. of Audiovisual Arts of Ionian University (Greece). He has a BA in Audiovisual Arts and Sciences (Ionian University), an MA in Digital Arts (University of the Arts London) and a Ph.D in Arts & Computational Technology from Goldsmiths University of London (AHRC Award). His research has focused on intermedia explorations of emotional geographies of city through walking as art, senses and embodied technologies; by proposing the existence of a hybrid flaneur for the 21st century city. His artworks have an intermedia approach mostly based on audiovisual installations, performative walking, poetry, video/digital art, soundscapes and music. His art

practice is mostly inspired by the poetics and politics of urban experience and issues of place/space/memory. His works have been exhibited in various international festivals (*Europe, US, Australia*), group exhibitions (*Onassis Foundation, Benaki Museum, ROOMS 2013, WPA Experimental Media, MOVE WITH(OUT) project*) and cultural institutions (*Royal Academy of Arts 2010 Summer Exhibition, Goethe Institut ArtUp project, Storefront for Art and Architecture NY*). His research has been published in international journals, conferences, workshops and symposia on the intersections of contemporary art, media arts and urban studies (*Australia, Portugal, UK, Greece, Netherlands, Germany, France*) as well as in State Museum of Contemporary Art of Thessaloniki, Greece. On 2014, he was invited as a keynote speaker at the University of Chichester for the *Performing Place* symposium. He is a rock musician and also the man behind the soundtrack project *Ludmilla My Side* [Website: [www.billpsarras.tumblr.com](http://www.billpsarras.tumblr.com), Platform: [www.hybridflaneur.wordpress.com](http://www.hybridflaneur.wordpress.com)].

**Roijackers, Marie Mart** studied Art History in Amsterdam (BA) and Leiden (MA) and is a former participant of the Art and Research Honours Programme at the Gerrit Rietveld Academy. Chief among her research interests is bioart and the need of art theoretical and philosophical approaches to subsume embodied experiences into a theoretical framework and thus provide a better understanding of both the aesthetic dimension of an artwork and the bioethical issues it raises. For her Master's Thesis, Roijackers sought active engagement with her research topic by participating in Adam Zaretsky's *mutaFelch* performance. Her wide-ranging interests have led to several curatorial projects, film productions and the development of an artistic communication method that was implemented in de Dutch Prosecutors Office ([www.kantopia.nl](http://www.kantopia.nl)). She currently divides her time between a position at the Stedelijk Museum and research in Art Education at the University of Amsterdam.

**Rosen, Avi**, New Media Artist.

2010- Ph.D. Faculty of the Arts, the Art History department, Tel Aviv University. Thesis subject: "Time- space compression in cyberspace art".

1999 M.Sc. Industrial Design, Technion I.I.T. Thesis subject: 'Art Internet Interaction'.

1984 B.F.A. "Bezalel" Art Academy, Jerusalem. Computer art projects.

1976 Practical Engineer in Electronics at the "Junior Technical Collage", Haifa.

1987- Working at the Signal Processing Lab. Department of Electrical Engineering Haifa Technion I.I.T.

1997-2007 Lecturer, "New Media Art" at Art Department of Haifa University, Art Institute of 'Oranim' the 'Kibutzim' Seminary, Tivon.

1991-1996 - Lecturer, Basic design. The Faculty of Architecture and Town Planning, Technion I.I.T.

Avi Rosen is internationally recognized for his new media art. A pioneer of computer art in the pre-Web '80s, emerged in the early '90s with his local and global network art. His visionary integration of man-machine explores the fuzzy boundary of art and human in the digital media era.

**Salem, Lema** is a Palestinian American Associate Professor at Birzeit University (Palestine) in the English Language and Literature, and the Cultural Studies departments. She is a member of the course development committee and the program assessment committee for the Arts faculty. Dr. Salem also teaches at Al-Quds University (Palestine) in the Media department in the cinema sector where she is also adding new experience, enhancing teaching methods, and improving the quality of the curriculum to cover a wider spectrum of the cinematic and cultural studies fields. Dr. Salem has been involved in several events, conferences and workshops. She is currently working on publishing her book on women in Palestinian cinema.

Dr. Salem received a PhD in Middle Eastern Studies in 2015 from the University of Manchester (UK) in which they granted her a three-year bursary. Her research interests revolve around cinema in the Middle East, relating them to different studies such as gender studies, cultural studies, post-colonial studies, cinema studies, and others. Dr. Salem received an MA from Royal Holloway, University of London (UK) in Screenwriting for TV and Film with distinction and a BA in English Language and Literature from Birzeit University (Palestine).

**Shiloh, Ilana** received her Ph.D. from Tel Aviv University, where she taught in the Department of English. She is the author of *Paul Auster and Postmodern Quest: On the Road to Nowhere* (New York: Peter Lang 2002), *The Double, the Labyrinth and the Locked Room: Metaphors of Paradox in Crime Fiction and Film* (New York: Peter Lang 2011), and of numerous articles on contemporary fiction and film.

**Silvestrin, Daniela** is an independent researcher, curator and cultural manager with a background in law, history of art and curatorial studies. In her research she explores hybrid artistic practices at the intersection of art, law and science that explore new ways of relating to vibrant materialities, driven by the emergence of critical political and ethical concerns in an era where techno-science increasingly impacts all life and blurs known distinctions between the human and non-human, life and matter. Her work critically reflects on the implications of new technologies, an-

alyzed and discussed through the lens of artistic reflection and knowledge production. Since 2014 she works with the new initiative and collective *STATE Experience Science* in Berlin as the art & science curator, and since 2015 with the *Disruption Network Lab* as curator and program manager. Together with the artists Mario de Vega and Víctor Mazón Gardoqui, she is co-editor of the book “LIMEN. Ecologies of Transmission” (Berlin / Mexico City, 2016). Her research is supported through the Working and Research Grant for Visual Art 2015, awarded by the Berlin Senate Chancellery for Cultural Affairs, Germany [[www.daniela-silvestrin.com](http://www.daniela-silvestrin.com)].

### **Syvaka, Triantafyllia**

I was born in Thessaloniki in 1960. I am Teacher of French and Headmistress in Experimental Senior High School of University of Macedonia. I have been working for 25 years in education. I studied French language and literature (Bachelor's degree), Hellenic culture (Bachelor's degree), I have a Master's degree in Education and a Master's degree in Orthodox Theology. I speak French (Level C2), English (Level B2) and Italian, I have computer skills: Proficient knowledge of MS office (Word, Excel, PowerPoint, Access, Outlook, Internet), Knowledge of web 2.0 tools. I have many published articles.

**Tachtara, Danai** studied translation at the Ionian University (study languages: English and French) and soon after she moved to Malaga (Spain) where she completed her MA in Translation for the Publishing world, specializing in literary translation. At the University of Malaga, she will also complete her PhD in the translation of onomatopoeias in comics. She has translated poetry, short stories and comics from English, Spanish and Catalan into Greek, while she also participate in a collective translation of Greek poetry into Spanish.

**Tratnik, Polona**, Ph.D., Senior Research Associate and Associate Professor for philosophy of culture, is a vice-dean for research at the Alma Mater Europaea – Institutum Studiorum Humanitatis, Faculty for Higher Education, where she is also the PI of the research program Investigation of Cultural Formations. She is president of the Slovenian Society of Aesthetics and holds courses at the Faculty for Education, University of Maribor and the Faculty for Design, University of Primorska. She is Associate Professor for theory of art and media at Singidunum University, Faculty for Media and Communication. She is the PI of a research program at the AMEU ISH. She was Head of the Department for Cultural Studies, Faculty of Humanities, University of Primorska. In 2012 she was a Fulbright Visiting Scholar and a Guest Professor at

University of California Santa Cruz. She was a Guest Professor also in Beijing, Helsinki and Mexico. She is an author of five monographs, among others of the *Hacer-vivir más allá del cuerpo y del medio* (Mexico City: Herder, 2013). Since 2010 she is a member of the research group *Arte+Ciencia* at the Facultad de Filosofía y Letras, Universidad Nacional Autónoma de México. She is a bio art pioneer.

**Tsionki, Magdalene.** I am English Teacher, Career Counsellor since 1988, and Manager in 1st KESYP (Counseling and Orientation Center) of Western Thessaloniki. I have BA in English Language and Literature (Aristotle University of Thessaloniki), a Master's degree in Education Leadership (European University Cyprus), a Certificate in Counselling and Career Guidance (ASPAITE Thessaloniki). I speak English (Level C2) and French (Level B1). My Organizational / managerial skills are: Desk Career Meetings regarding academic guidance issues. Desk Career Meetings in cooperation with Aristotle University of Thessaloniki, University of Macedonia, Alexander Technological Educational Institute of Thessaloniki and 3rd Army Corps, Police Department, Merchant Marine Academy Michanionas, Fire Service, Church Academies and Music Institutes. Establishing cooperation networks of schools entitled *Sound and Vision*. Establishment of a network of schools in cooperation with KESYP Lesvos and Kilkis on refugee. My Job-related skills are: Coordination and monitoring of Career Education Projects implementing in Secondary schools. Teacher training in educational and vocational guidance issues. Seminars on PCT matters. My digital competences: ICT Level A. Also, I have many published articles in scientific conferences.

**Tsioutas, Konstantinos** is a Sound, Telecommunications and Network Engineer. He completed postgraduate studies at the music department of the Ionian University in Science of Sound and at the Informatics Department of the University of Athens in Telecommunications science. He is a PhD candidate at the Audio and Visual Arts Department of Ionian University and his thesis is concerning the optimization of the Quality of Service of audio transmission over Internet. His research interests include digital signal processing and in particular sound processing, sound information transmission protocols and microprocessor programming technologies. Alongside he is teaching at post-secondary levels of education in the fields of IT and telecommunications.

**Tsitouridou, Rosy & Nevrokopli Fenia** were born in Thessaloniki in 1991. Their common path, starting from schooldays, continues till today. They studied at the School of Architecture AUTH, where they were given the opportunity to collaborate

in a variety of workshops, creating and learning collectively. The research thesis “Out of Space & Time | Ugly as a synthetic principle” is the latest example of their creative collaboration. The notion of Ugly, central to their research, is a continuous field of quest, reflection and creation.

**Vlamos, Panayiotis** is a Professor and Head of the Department of Informatics at the Ionian University. He received his Diploma in Mathematics from the University of Athens and his Ph.D. degree in Mathematics from the National Technical University of Athens, Greece. He is the director of “Bioinformatics and Human Electrophysiology Lab” and of “Computational Modeling Lab” at the Department of Informatics, Ionian University. He has (co-) authored more than 130 papers in international journals, conferences and book chapters. He is also (co-) author of more than 16 educational books and creator of several educational materials. He has been the principal researcher or a member of several research projects on Mathematical Modeling and Simulation.

**Wightman, Jenifer.** Trained as a Toxicologist, Jenifer Wightman is a research scientist specializing in greenhouse gas inventories and life cycle analysis of agriculture, forestry, dairy, waste, and bioenergy systems at Cornell University. She is part-time faculty at Parsons The New School for Design where she teaches “Sustainable Systems.” Her art practice began in 2002 and employs scientific tropes to incite curiosity of biological phenomena and inform an ecological rationality. Her art has been commissioned by NYC parks, featured at the Lincoln Center, BAM, and Imagine Science Festival, and is held in collections such as the Morgan Library, Library of Congress, Gutenberg Museum, Bodmer Museum, and the Danish Royal Library.

**Zantides, Evripides** is Associate Professor of Graphic Communication and Head at the Department of Multimedia and Graphic Arts at *Cyprus University of Technology*. His professional activities include the presentation of research papers at a number of journals and international conferences on semiotics, graphic design education, typography and visual communication, and his participation, with distinguished work, in refereed Art and Design biennials and other international exhibitions. He is involved as a reviewer in scientific journals, in educational, conference and exhibition evaluation committees and he is the delegate for Cyprus in the *Association Typographique Internationale (ATypI)*, as well as in the *International Association for Semiotic Studies (IASS-AIS)*. In addition, he is a member of the *Hellenic Semiotic Society (HSS)*, the *International Association for Visual Semiotics (AISV)* and founder member of the *Cyprus Semiotics Association (CSA)* and the *Graphic and Illustrators*

*Association of Cyprus* (GIC). His research interests are based on semiotics in the process of fine or applied audio/visualization of verbal language, using image, text/typography and sound. He is the founder and director of the Semiotics and Visual Communication Lab of the Cyprus University of Technology ([www.svclab.com](http://www.svclab.com)).

**Zaretsky, Adam**, Ph.D. is a Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance and Gastronomy. Zaretsky stages lively, hands-on bioart production labs based on topics such as: foreign species invasion (pure/impure), radical food science (edible/inedible), jazz bioinformatics (code/flesh), tissue culture (undead/semi-alive), transgenic design issues (traits/desires), interactive ethology (person/ machine/non-human) and physiology (performance/stress). A former researcher at the MIT department of biology, for the past decade Zaretsky has been teaching an experimental bioart class called VivoArts at: San Francisco State University (SFSU), SymbioticA (UWA), Rensselaer Polytechnic Institute (RPI), University of Leiden's The Arts and Genomic Centre (TAGC), and with the Waag Society. Last year he taught DIY-IGM (Do It Yourself Inherited Genetic Modification of the Human Genome) at Carnegie Mellon (CMU) and New York University (NYU). He also runs a public life arts school: VASTAL (The Vivoarts School for Transgenic Aesthetics Ltd.) His art practice focuses on an array of legal, ethical, social and libidinal implications of biotechnological materials and methods with a focus on transgenic humans. Adam is currently a Visiting Professor of Media Arts in the School of Communication and the Arts at Marist College and resides in Woodstock, New York.

